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CBS Radio
Broadcasts

1939 PROGRAM

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	R + P	21.1

LIBRARY
ARCHIVE
(1939)

COLUMBIA BROADCASTING SYSTEM

WHAT'S ART TO ME? - Program #1

SATURDAY, OCTOBER 28, 1939

6:30 - 6:45 PM, EST

CUE: (COLUMBIA BROADCASTING SYSTEM)
(.....30 seconds))

ANNOUNCER: The Columbia Broadcasting System presents the first of a series of programs under the auspices of the Museum of Modern Art, in New York City. The title of the series:

MAN: What's Art To Me? --

ANNOUNCER: -- And perhaps you'll be surprised at what the Museum says art is to you -- you may discover that you're being exposed to art where you don't suspect it in our world and in your life. The commentator for this series is Mr. Holger Cahill, Director of Contemporary Art at the New York World's Fair, and National Director of the government's W.P.A. Art Project. Mr. Cahill is an eminent writer on art, and he has figured prominently in the work of the Museum of Modern Art.

MAN: Well, Mr. Cahill -- what is art to me?

CAHILL: I take it you're the man in the street -- the average man.

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	R + P	21.1

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	R + P	21.1

-2-

MAN:

That's right, Mr. Cahill -- I'm the business man and the working man -- the solid citizen with both feet on the ground. The lady with me --

WOMAN:

(PICKING IT UP) I'm the lady of the house, the wife and mother. I also represent the woman in business: -- the secretary, the schoolteacher, the salesgirl. Of course, I know what art is. It's something we women have more appreciation for than men have.

CAHILL:

And what is it?

WOMAN:

Why, art, obviously, is painting and sculpture -- the things in the museums.

MAN:

Yes, and she goes to see them because they're supposed to be beautiful. Well, I'll tell you what's beautiful to me. A fine new 1940 convertible sedan speeding along with the top down -- that's beautiful. A fishing rod or a golf club with the right balance and strength and finish -- that's beautiful. Even a good comfortable chair is beautiful.

CAHILL:

Good. We have a starting point. On the one side, we see that art is the work of the great painters and sculptors. And on the other, we see that certain objects of use -- a motor car, a fishing rod, an easy chair --

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	R + P	21.1

-3-

CAHILL:
(cont'd)

-- also turn out to be art, or pretty close to it.

MAN:

Hey -- I didn't say they were art --

CAHILL:

Suppose, Mr. Average Man, we look for a moment at that automobile you like so much. It pleases you, not only by its performance, but perhaps even more by its appearance. It has design, color, proportion, that satisfy something in you, give you a feeling of pleasure.

MAN:

Sure, but is that art? -- that's just good manufacturing.

CAHILL:

Yes, but any problem of line and form and color and proportion is an artistic problem, and its successful solution is art. Let's bring it closer to home -- let's take your home itself.

MAN:

I've got you there -- I know that's architecture.

CAHILL:

Yes, and architecture has been art since time began. There you are with art at the very center of your life. Whatever there is in the appearance of your house that gives

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	R + P	21.1

-4-

CAHILL:
(cont'd)

you pleasure -- you are indebted for it to art and to artists. You may think that art is the least of the elements in your life. Actually, it's present in your life at every turn -- touching, affecting, influencing you in countless ways (FADE)

2ND MAN:

This color on the wall will make the room pleasant to live with -- calm, relaxing --

2nd WOMAN:

The tones in the fabric give you a related harmony --

2nd MAN:

If you print the ad in this typeface, it will be graceful and clear -- easy to read (FADE) and pleasing to the eye

1ST WOMAN:

(COMING ON) This isn't at all like the chest of drawers we had when I was a girl. That one had a lot of carved ornament --

2ND WOMAN:

Yes, but we have eliminated superfluous decoration. We give beauty to the chest by bringing out the natural grain of the wood. The wood itself is beautiful; -- styles of decoration can change, but the beauty of the wood will (FADE) endure always ... You would lose that if it was carved up in ornament...

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	R + P	21.1

-5-

1ST MAN: (COMING ON) Well, look here, don't you make a cash register like the ones you had in 1926?

2ND MAN: No, our models have been redesigned -- they have simplicity combined with convenience now, (FADE) less bulky, better looking ... more practical.

FILTER OUT

THE FOLLOWING AT A GOOD TEMPO, BUT LOW VOICE AND NO EFFORT AT ANY PARTICULAR EMPHASIS.

1ST WOMAN: Furniture, textiles, jewelry, pottery --

1ST MAN: Metalwork, glassware, kitchenware, bathroom fixtures --

2ND WOMAN: Advertisements, photographs, movies, stage sets --

2ND MAN: Your home, your office, your street car, your schoolhouse --

1ST MAN: Your church

CAHILL: In all these things and places and ways, the influence of art and the artist reveals itself. The materials of art may be paint and canvas or stone -- the object may be a painting

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	R + P	21.1

-6-

CAHILL:
(cont'd)

or a statue. But the materials may also be metal, wood, glass, or clay -- and the objects pots and pans. As soon as man seeks to give a thing shape and significance and purpose -- art bobs up in the world. It may go unrecognized, it may be called by another name. It may be inferior art, in fact it's often bad art. But it's there just the same -- a member of the same family as the great masterpieces.

MAN:

Well, how are we supposed to know that all these things can be art? Nobody ever gives pots and pans credit for being art -- it's only the painting.

CAHILL:

Not at all ... Madam, in your visits to the museums, haven't you found other things there besides painting and sculpture?

WOMAN:

Oh, yes -- many things. I find Fabrics, furniture, household effects, jewelry, costumes, vases.

CAHILL:

Of course. Notice that list. It's a list of objects in an art museum, -- but it could just as well be the list called out by the elevator operator in a department store, as he

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	R + P	21.1

-7-

CAHILL:
(cont'd)

takes you up to your floor. The parallel is clear -- originally, those things weren't made to be art treasures in a museum. They were made for the every day use of every day human beings.

MAN:

Well, Mr. Cahill -- then a lot of things around me are art, although I didn't know it. That part's fine. But how about the work of the modern painters. What has that got to do with my life?

CAHILL:

That involves a little history about the rules and definitions for painting in the 19th century. -- At that time, professors, writers, philosophers, clergymen, even government officials, laid down the law, and lectured the artists on what to paint....
P. A.

2ND MAN:
(GENTEEL
ADMONISHMENT)

Painting should picture inspiring stories --
Painting should elevate morals and conduct --
Painting should imitate nature and cast a veil over life's unpleasantness -- Painting should copy the old masters ...

P. A.

CAHILL:

But what did the painters themselves think? In Paris, which had become the world's art

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	R + P	21.1

-8-

CAHILL:
(cont'd)

capital, a group of artists in the 1880's and seventies declared themselves more or less in this fashion: --

P. A. FILTER

END MAN

(FIRMLY) Painting should concern itself only with what we see, and what we see are effects of lights. Form is shaped by light. Color is an effect of light.

P. A. OUT

CAHILL:

These painters were called the Impressionists. The names of their leaders are now famous in the history of art -- Manet, Pissarro, Monet, Sisley, Degas, and Renoir. Closely related to the Impressionists' group was the tragic Dutch genius, Vincent van Gogh. The Impressionists originally burst on the world like incomprehensible revolutionaries -- and the spokesmen of the established theories of art launched violent attacks against the newcomers. But the work of the Impressionists exercised a strong attraction for artists everywhere. The artists felt more and more that it was the painter who should decide what painting was, and that it was absurd for the artist to submit to the opinions and theories of outsiders

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	R + P	21.1

-9-

CAHILL:
(cont'd)

who had never put paint on canvas. Shortly after the Impressionists, an even more influential figure took the field -- Paul Cezanne, the great father of the modern painters. He said in effect:

2ND MAN:

We should not be led astray by superficial appearances. We must reduce our work to the simplest, most elemental, most enduring forms. We must rediscover the basic laws of art.

CAHILL:

The modern movement stems from the influence of Cezanne and the Impressionists. They set in motion the artistic independence, research, experiment, and highly personal expression that characterize the painting of our time. Free experiment, free expression, was the demand of the young painters. For example, Paul Gauguin, who rebelled against the Impressionists, taught his followers:

2ND MAN:

"How does that tree look to you? Green? All right, then use green, the greenest green on your palette. And that shadow -- a little bluish? Don't be afraid -- paint it as blue as you can."

CAHILL:

The research of the painters grew bolder -- their expression more individual and unconventional. And soon in the Cubist and

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	R + P	21.1

-10-

CAHILL:
(cont'd)

abstract painting of such men as Picasso, Braque, Duchamp, Kandinsky, and the Americans, John Marin, Marsden Hartley, and Max Weber, we saw the most daring, and ambitious experiment in the history of painting ...

2ND MAN:

If the flowing lines of a countryside give pleasure, why can't there be pleasure in lines along, without reference to any natural object? Let's eliminate natural appearances entirely. Let's see what results we achieve by painting abstract forms simply for their own sake, their own values and interest and meaning as pure shape and color ...

CAHILL:

Inevitably, such painting puzzled and bewildered the public. It had no relation to our familiar ideas about what painting should be. The artists were painting on the principle: "Never mind what people think about painting -- what do I think about it? What does painting mean to me?"

MAN:

Well, that's the point. What right have they got to that freedom? For hundreds of years, we have painting everybody can understand -- then, all of a sudden, the moderns come along and paint as nobody ever did before.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	R + P	21.1

-11 -

CAHILL: On the contrary, the entire history of painting is a history of upheavals and renewals. Today we all accept Rembrandt as a great classic painter -- in his own day, society shunned him, accused him of wilfully distorting true art. Change is constant in art -- art survives on new perception and fresh insights. Today's experiment becomes tomorrow's tradition, and new experimenters arise to reaffirm the eternal stubborn individualism of the artist: --

P. A. IN:

2ND MAN: That may be all right for other painters -- but that's not the way I want to paint it ...

P. A. OUT:

MAN: All right, then -- they've got their freedom. But if I can't understand it, why should their work mean anything in my young life?

CAHILL: But how do you know you can't understand it? Suppose it is different -- why dismiss it off hand? Take a little time with it -- Maybe it can say something to you -- show you new ways of seeing things -- add to the sum of your pleasure and interest in looking at the world. Modern painting is an adventure -- a challenge to new

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	R + P	21.1

-12-

CAHILL:
(cont'd)

experience. Every year, the public for it grows larger -- its appeal increases ...

ANNOUNCER:

And now this program will present a couple of personal expressions on the subject: "What's Art to Me?" In the studio with us are Nelson Rockefeller, 31-year-old president of the Museum of Modern Art -- and Ernest Piene, distinguished American painter -- and Mr. Cahill is going to interview them.

CAHILL:

Suppose we start with you, Mr. Rockefeller. You're a young man to be the president of a museum. How did your interest in art begin?

ROCKEFELLER:

Well, my mother has always been interested in art, and I more or less grew up with it. I used to hear discussions and plans about art at home. I was exposed to art. The association stuck. I found I liked it.

CAHILL:

And how do you answer this program's question: "What's art to me?"

ROCKEFELLER:

We've all heard the point of view expressed by our friend here. He's been arguing with you that art should mean something in his life, if he's going to enjoy it. Well, I agree with him, absolutely. I'm interested in art that relates

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	R + P	21.1

-13-

ROCKEFELLER:
(cont'd)

to the life of our own day -- that expresses the spirit of our time: -- art that isn't cloistered and set apart: -- art that includes the house and the motor car, and the rest of the things you've been talking about as well as painting and sculpture. To my mind, that's the way art can be made to mean something to the individual.

CAHILL:

Yes, that's where we stand -- art should be part of the materials of living.

ROCKEFELLER:

That's right. The true enjoyment of art is more than a vague and dutiful respect paid to the traditions of the past. At home, when we put a picture on the wall, I'm not so much interested in its historical value. I'm more interested in the pleasure it gives -- the contribution it makes to the room and to the house. But what attracts me most about the art of our time is its vitality -- the way it explores new possibilities and makes use of new materials.

CAHILL:

And as president of the Museum, you've had a hand in doing something about these new possibilities.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	R + P	21.1

-14-

ROCKEFELLER:

Yes, that's what I like best about the Museum. The Museum of Modern Art is trying to make the art of today useful and enjoyable to the public of today. Our contemporary arts need not wait fifty or a hundred years before they are widely appreciated. For example -- take the motion picture, which is specifically an art of the 20th century. The Museum is making a complete collection of film masterpieces. The purpose of this collection is to preserve the great achievements of the movies and establish their artistic importance. We show these films at the Museum and they are sent all over the country, to students of the art of the film. The Museum does the same with the other arts which might be overlooked by traditional standards: -- industrial design, for instance -- the photograph -- modern architecture -- in fact, all the highly significant art forms which modern man has developed for himself. And, of course, the masterpieces of modern painting and sculpture. I think it's important that all forms of art reach the public -- it's important that we all know about the flourishing art of our own day.

CAHILL:

And you enjoy having a share in this work.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	R + P	21.1

-15-

ROCKEFELLER:

To be frank, I get a great kick out of it.

CAHILL:

Thank you, Mr. Rockefeller. And now -- Ernest Fiene. Two weeks ago, Mr. Fiene was one of the prize winners at the Annual Carnegie International Exhibition at Pittsburgh. He has been a notable figure among contemporary American painters for more than two decades. Now, on this program about what art is to people -- we'd like to hear what it is to the man who actually does the work. Suppose you give us an artist's point of view.

FIENE:

Well, I'd like to compare art to a stream of water. If it stands still, then inevitably it will stagnate. That is what happens when art degenerates to a merely imitative process -- when it's satisfied to copy some older traditional concept. It grows stagnant. To be a living stream, it must move on continuously. The more turbulent it is, the more expressive of vitality.

CAHILL:

And art in modern times has certainly been a turbulent stream.

FIENE:

Yes -- that's a healthy sign. You remember the early automobile -- say thirty years ago. In

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	R + P	21.1

-16-

FIENE:
(cont'd)

design, that automobile resembled a horse drawn carriage. It reflected an early tradition of what a vehicle should look like. But it didn't answer the needs of the automobile -- because the automobile differed from previous vehicles and had special characteristics of its own. In short, the designs that were all right for carriages in the 19th century, couldn't do for automobiles in the 20th century. It's the same through the arts. In each period in history, the artist faces new problems, arising from the conditions of life in that period -- new ideas, new elements and forces in the artist's environment. As a painter, I cannot meet my problems with old concepts that do not express the new conditions of life. If I turn to tradition, I see that each past age of great painting solved its problems in its own terms. Tradition sets me the example to follow my own intuitions and understanding -- but it cannot give me prescriptions and formulas to do my work. Tradition does not make the artist -- on the contrary, it is the vision and imagination of the living artist that revitalizes tradition.

ANNOUNCER:

You have been listening to: "What's Art To Me?" a CBS program under the auspices of the Museum of Modern Art, in New York. ... Next week at this same time, CBS presents another

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	R + P	21.1

-17-

ANNOUNCER:
(cont'd)

"What's Art to Me?" program, with Holger Cahill as commentator. If you enjoy these broadcasts, we think you will also enjoy the CBS network series: "So You Think You Know Music," broadcast Sunday afternoon over many of these stations. _____ speaking.

This is the COLUMBIA ... BROADCASTING SYSTEM.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	R + P	21.1

COLUMBIA BROADCASTING SYSTEM

WHAT'S ART TO ME: PROGRAM NO. 2

SATURDAY, NOVEMBER 4, 1939

6:30 - 8:45 P.M. EST

CUE: (COLUMBIA BROADCASTING SYSTEM)
(..... 30 seconds))

VOICES: BACKGROUND BIZ AS IN STORE

SALESGIRL: A teakettle?--yes mum, here's one. Ninety eight cents, guaranteed a year

WIFE: That's the right size, dear

HUSBAND: Then let's take it.

WIFE: (DUBIOUS) But do you think it's very good looking? I'd like all nice things for our house.

HUSBAND: You got me there, dear. An artistic teakettle?--I wouldn't know one if I saw it? What's art to me?...

ANNOUNCER: ..What's Art To Me? - a program presented by the Columbia Broadcasting System under the auspices of the Museum of Modern Art in New York City. Today's program is about Art In Useful Objects:- good design - and bad - in the things we use in our lives everyday. The man who tells us about it is Holger Cahill, Director of Contemporary Art at the New York World's Fair, and National Director of the Government's WPA Art Program. Mr. Cahill...

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	R + P	21.1

CAHILL:

We opened our program with a familiar scene, and a familiar problem in our lives. How many times in the course of a year, a month, a week even, we find ourselves once again at a sales counter--buying another one of those indispensable little things--the object of use. Can you imagine your life without the kitchen things, the glassware, the dishes, the silver, the lamps, the ashtrays, the fixtures in the bedroom and bathroom and automobile and office? They pile up to a surprising number - and we spend a ~~lot~~^{lot} of good cash in acquiring them. Now, practically every one of these things has to be made--manufactured - which means that every one has to have a design of some sort. Why not a good design? Well--like the young husband we just overheard at the kettle counter - a lot of us are inclined to be sh - about that. Design is art--and art, we imagine is something mysterious which has nothing to do with the average person.

HUSBAND:

Well, Mr. Cahill, as the man who bought that kettle, I think ~~art is highbrow~~^{art is highbrow}

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	R + P	21.1

-3-

CAHILL: Not at all -Your great-great-grandfather, for instance. There's an excellent chance he wouldn't have hesitated about the teakettle. Quite likely he'd have had a keen appreciation of its qualities as a work of art.

HUSBAND: You picked the wrong family. Mr. Cahill. Our name is Wainwright. That means wagonbuilder, and wagonbuilding used to be the family business way back around 1750. What would people like that know about art?

CAHILL: Well, let's see. Suppose we watch those wagonbuilding ancestors of yours buy their teakettle. We'll go along with them to the workshop of the local coppersmith or brassmonger.

SOUND: CLINKING OF HAMMER ON METAL.

SMITH: (COMING ON) The final strokes good people. And here it is--ready as I promised you, within the week. Five days to be exact.

WAINWRIGHT: You are punctual, sir.

MRS. WAINWRIGHT: But are you sure you have not made it too hastily?

SMITH: Mistress Wainwright, your good man was here in the ~~workshop~~ ^{workshop} on Monday when I first hammered it out. He will vouch for it.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	R + P	21.1

4-

WAINWRIGHT: Yes, I saw. It is sound brass, of good weight.
Hear it--

SOUND: A COUPLE OF LIGHT CLINKS ON METAL VESSEL.

WAIN: --it rings true. And you have shaped it well, sir.

MRS.W: I favor the light color of the brass. It is well
burnished and will shine bravely on the hearth.

SMITH: (PROUDLY) Remark the handle, Master Wainwright.
And the chasin; here.

WAIN: Not bad, sir, not bad. (PADE)It has grace and strength.

HUSBAND: (COMING ON) Well, Mr. Cahill, you present the old
gentleman as though he knew what he was talking
about.

CAHILL: He did. He lived in a society of artisans and
craftsmen, when the principles and techniques of
artistic workmanship were understood by the average
individual. Men worked with wood and metal
themselves--Women spun and wove. It gave people
a sense of tools and materials, and how to handle
them for strength and beauty. ~~People had comparatively
few possessions, but they took pride in all of them
even the lowliest object of us. (CONT)~~

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	R + P	21.1

5

CARILL:
(CONT)

After
~~it~~ it was not intended for use alone, but
for enjoyment as well. ~~Surface and color, design and~~
~~proportion had to be pleasing to the eye and to the~~
~~touch.~~ A community of such individuals was a critical
public for the craftsman, and the exacting standards
resulted in work of a high artistic quality.

HUSBAND:

Well, then, why did all that disappear? I must say
I haven't got great-great-grandpop's approach to
things.

CARILL:

The change came about a generation after the old
gentleman's ^{time} around the beginning of the nineteenth
century, with the rise of machine industry. Things
began to be made in a new way - bought and sold in
a new way - and regarded in a new light.

SOUND:

CLINK OF SEVERAL HAMMERS, WORKING ON METAL; FADE
INTO BACKGROUND FOR -

FOREMAN:

(COMING IN) This month, Master, we shall turn out
a gross of kettles - one hundred and forty four.

BOSS:

Excellent - we can ship them outside the state.
(FADE) Trade is brisk.

SOUND OUT.

WOMAN:

(COMING ON) See Jonathan - a new kettle - only sixty
cents at Bradford's general store.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	R + P	21.1

.60

JONATHAN: Hum - seems serviceable enough

WOMAN: And such a convenience One need not wait for the
brassmonger -(FADE) I can walk right into the
store and buy it

Jonathan 's → Bradford must be buying their factory made

SOUND: (COMING ON) CLINK OF MORE HAMMERS, AT INCREASED
PACE: FADE TO BACKGROUND FOR-

FOREMAN: (COMING ON) Production this month is five hundred.

BOSS: *Five more men*
~~we~~ - we have orders for (FADE) the West and
South America

SOUND: FACTORY WHISTLE: QUICK FADE UNDER

SOUND: CLINK OF MANY HAMMERS, RANGING AT RAPID PACE,
BACKGROUND FOR -

FOREMAN: (COMING ON) Four thousand this month-

BOSS: Fine, we can cut the price (FADE) and undersell *Open up*
more turbines
SOUND OUT

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	R + P	21.1

7

CAHILL: Machine industry was one of civilization's greatest advances - it put an end to scarcity and caused a great fall in prices. But it also brought a great fall in the standards of popular taste. People lost their intimate contact with the making of things. We took what the shopkeeper had to offer - and the shopkeeper took whatever the factory turned out. The factories were not creating original designs - they merely copied other design.

SOUND: WHIRR OF BELT WHEEL, BACKGROUND FOR

FOREMAN: (COMING IN) What'll we give them for that new line of lampstands, boss?

BOSS: I dunno. Give them something Oriental (FADE) or Spanish maybe.

SOUND: BANGING OF METAL PRESS, WITH WHIRR OF WHEEL, BACKGROUND FOR

FOREMAN: (COMING ON) How about these trays, boss? They look pretty bare.

BOSS: You know what would be real fancy? Let's paint them to look like marble. (FADE) We could sell something like that...

SOUND OUT

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	R + P	21.1

-3-

CASHILL:

It was the age of imitation. They copied every style and school of design they treated iron to look like woodwork - they painted oak to imitate mahogany - they put on gilt and tinsel to ape gold and silver. It was also an age of sentimental attachment to the past. Things were supposed to ~~be~~ ^{have} art ~~of~~ ^{quality} if they resembled antiques.

SALESMAN:

(COMING ON) Here's something real high toned in a fruit bowl, ma'am. Copied from fifteenth century Italian.

WOMAN:

(GUSHY) My ain't it cute (FADE) I just love old things.

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	R + P	21.1

CAHILL:

The nineteenth century left us an heritage of machine made objects, ~~which~~ ^{almost} invariably poor in design - and often downright ugly. However, we must not be too harsh in our judgment. The nineteenth century had an excuse - Power machinery was a new tool for mankind - and we hadn't learned how to use it ~~One~~ One question always arises in connection with these blunders in machine design . . .

HUSBAND:

Yes, Mr. Cahill - why wasn't it possible to copy the old designs on the machine and have good looking things?

CAHILL:

*(has been asked by a great many people) +
fegan to attend*
That question ~~has~~ ^{has} ~~been~~ ^{been} ~~asked~~ ^{asked} ~~of~~ ^{of} ~~the~~ ^{the} ~~attention~~ ^{attention} ~~of~~ ^{of} ~~designers,~~ ^{designers,} ~~engineers~~ ^{engineers} ~~and~~ ^{and} ~~manufacturers~~ ^{manufacturers} ~~since~~ ^{since} ~~the~~ ^{the} ~~middle~~ ^{middle} ~~of~~ ^{of} ~~the~~ ^{the} ~~century~~ ^{century} ~~and~~ ^{and} ~~in~~ ⁱⁿ ~~our~~ ^{our} ~~own~~ ^{own} ~~country~~ ^{country}

~~Here~~ Here is more or less what they arrived at --

VOICE:

The old designs were intended for hand tools. The machine can imitate the appearance of hand design as cleverly as a monkey but the spirit is gone. It lacks the personal touch of the hand. The machine cannot hammer a piece of metal the way the hand does - it cannot cut wood in the hand style.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	R + P	21.1

-10-

VOICE:
(CONT'D)

Complicated shapes and patterns come naturally with the hand tool - but they are unnatural for the machine.

HUSBAND:

Then do we give up hope for good design in machine made objects? *Mr. Cahill?*

CAHILL:

Not at all. The modern investigators into machine ~~art~~ ^{art} had an answer to that. They found that the machine possessed its own way of producing good designs . . .

VOICE:

The machine is capable of a beauty of its own which the hand tool cannot duplicate. The machine can give us perfect simplicity - exact lines - clarity of color, and smooth even surfaces. Such qualities are natural to the machine made object - they grow out of the way the object is made and used. If our designs bring out these qualities - then we will have machine made objects which are true works of art.

~~CAHILL:~~

~~. INTRODUCTION TO GUESTS, WHO WILL DEVELOP THEME OF MODERN DESIGN FOR USEFUL OBJECTS.~~

~~This is the COLUMBIA . . . BROADCASTING SYSTEM~~

~~fade theme 20 seconds~~

~~WABC . . . NEW YORK~~

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	R + A	21.1

-11-

WHAT'S ART TO ME

SATURDAY NOVEMBER 4, 1939

CAHILL: There is one point of particular importance about machine art. When we do get good design on the machine -- we can reproduce it endlessly and put it within the reach of people who could not otherwise afford beautiful things. That's what has been done by the modern designers of machine made objects of use in the last ten years. In the studio with us now are two men who are particularly well equipped to comment on modern-machine design. One is Charles Sheeler, distinguished American painter, who will give us an artist's point of view. The other is Alfred Auerbach, editor of Retailing, a weekly magazine that serves the manufacturers and stores as a guide and critic on the work of ~~present day~~ designers. Mr. Auerbach is practically ~~an~~ encyclopedia on the subject of product design. Suppose you tell us -- How much of present day machine design is modern?

AUERBACH:

Well, Mr. Cahill -- ~~in the common object of~~ *some products. Things for the*
~~since you've been discussing -- I'd say about~~ *Kitchen + bathroom for example - are now*
~~forty per cent nowadays is modern design.~~ *almost 100% modern.*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	R + P	21.1

-12-

CAHILL: That's pretty impressive, when we consider that modern design in factory products is only a matter of some ten years.

AUERBACH: Yes, and the public for it grows continually, and the *in products outside the kitchen & bathroom* manufacturers are using it more and more ~~products~~ ~~kitchen and bathroom things for example~~ ~~are almost entirely produced in modern designs.~~

CAHILL: And what's the first consideration for good modern design?

AUERBACH: Mr. Cahill, I'd prefer to hear what Mr. Sheeler -- who is the real artist on this program -- thinks about that.

CAHILL: Yes, it's a good question for Charles Sheeler. He is not only one of our important American painters -- he was also one of the first artists to work in modern design and his glass and silver pieces *attracted wide* ~~attention~~ *attention*. Well -- how about it, Mr. Sheeler -- where does good modern design begin?

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	R + P	21.1

-13-

SHEELER: It begins where any good design, past or present, begins. Use is the first consideration. Where the nineteenth century made its great mistake was to stick patterns onto objects without regard to whether or not it belonged to the use of object -- they thought that first of all they ought to make what they imagined was pretty. But first of all things must be made to work well.

CAHILL: Well, suppose you illustrate use in design?

AUERBACH: ~~Mr. Cahill~~ Mr. Cahill *this time*

~~Mr. Sheeler~~

AUERBACH: I'd like to speak for Mr. Sheeler, ~~Mr. Sheeler~~ I recall a design of ^{Mr. Sheeler's} which illustrates us: in design perfectly. It was a silver coffee pot he did a few years ago -- a beauty -- and the outstanding thing about it was the spout. It started way down at the bottom of the pot. Now I believe the reason he put the spout down there was so that you could pour all the coffee ^{out of it} pot easily, without tipping it way over.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	R + P	21.1

-14-

SHEELER: Yes that's right -- I felt that first of all a coffee pot was something to pour with -- and that it would be a good pot if it poured well.

CAHILL: Well, Mr. Sheeler, it's interesting to hear an artist insist so strongly on the practical element of use. What about beauty?

SHEELER: Beauty isn't divorced from use at all -- and designing for use doesn't rule out the sense of beauty. Take the spout on the coffee pot. I put it in place so it would work well, but I still had to give it shape and form. As a modern designer, I tried to make it in balance and relation with the rest of the piece. I wanted the whole thing to be a harmonious unity, with all the parts belonging to each other, making something the eye would rest on with pleasure.

CAHILL: Mr. Auerbach, will you suggest to our listeners how to identify good design in the object of use?

AUERBACH: I think the first thing to look for is simplicity. Avoid ^{superficial} ~~ornamentation~~ ornamentation and unnecessary frills. Mr. Sheeler mentioned the harmonious relation of all the parts in the piece.

(MORE)

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	R + A	21.1

AUERBACH: In addition to that, we ought to have things that
(Continued) harmonize with each other -- with the various things
used for the same purpose or placed in the same room.
~~For example, it's pleasant for a woman to work in
a kitchen where a harmonious color scheme runs through
all the things.~~

CAHILL: Can you give us a tip for recognizing inferior design?

AUERBACH: Surely -- it's the reverse of good design. If you
can't use an object conveniently, then no matter how
pretty it may look it's not good design. Take a
flower vase? -- is the opening big enough for ~~the~~^{the}
~~flowers~~ flowers to go in conveniently? Is the piece well
balanced, so it will stand without spilling? These
contribute to the things ~~are~~ good design. Then I suggest looking out
not to be fooled. A thing may look as though it's
modern, and not be ^{so} at all. Take streamlining. A lot
of things are streamlined that have no business to be.
Streamlining is only needed for objects which must
travel at great speed. Why should we have ~~a~~
aspects to the streamlined icebox, for example. -- it isn't going
anyplace. The test is always -- does the design grow
out of use?

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	R + P	21.1

-16-

CAHILL: Will you add to that, Mr. Sheeler?

SHEELER: Well -- there's the matter of ornament. It's possible to design ornament that adds an interesting contrast on a surface, or brings out the structure of an object. That's good design -- for example (GIVE EXAMPLE *****). But more often you'll find that ornament is simply imposed on an object to conceal a weakness. You can paint over bad wood or metal to hide poor quality. Honest material needs no disguise: there's an innate beauty in all materials -- beauty that is natural to the material -- the grain of wood -- the sheen of polished metal -- the glaze of pottery. If you find those things brought out, then you have a well designed piece.

CAHILL: Thank you, Mr. Sheeler, and you, Mr. Auerbach.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	R + P	21.1

-17-

ANNOUNCER: You have been listening to "What's Art To me?", a Columbia program under the auspices of the Museum of Modern Art in New York. ~~would you like a portfolio of some of the most famous paintings in existence?~~ The Museum of Modern Art offers to the radio audience a color portfolio of eight modern masterpieces for \$1.00 to cover the actual costs of printing and mailing. The portfolio includes representative paintings by such masters as Cezanne, Picasso, Renoir, Van Gogh, and the great American, Winslow Homer. Simply address your request to the Museum of Modern Art, West Fifty Third Street, New York City, enclosing your name and address and one dollar. ~~Just imagine, while you wait for a program about Paul Gauguin, the great painter of Tahiti.~~ If you enjoy the broadcasts in this series, we think you will also find interest in the Columbia series: So You Think You Know Music, broadcast every Sunday afternoon over many of these stations.

This is the COLUMBIA ... BROADCASTING SYSTEM.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	R + P	21.1

*Program #3
Nov. 11 1939*

Paul Cézanne and the Modern Spirit

a program
in the series

WHAT'S ART TO ME?

Presented by the
MUSEUM OF MODERN ART
and the COLUMBIA
BROADCASTING SYSTEM

over WABC on
Saturdays at 6:30 p. m.

Announcer: "What's Art to Me?"—a program produced by Columbia, under the auspices of the Museum of Modern Art in New York. What does art mean in the life of the average individual?—well, perhaps much more than we give it credit for. Anyway, that's what the Museum of Modern Art thinks—and the man who tells us about it is Holger Cahill, director of the government's WPA Art Program, and one of America's eminent writers on art. Mr. Cahill.

MR. CAHILL: Our previous programs have commented on how art slips into the life of the average individual, even when we aren't looking, or haven't invited it. Today, we're going to reverse the idea, and hear something about what art means to those individuals who are most conscious of it—that is, the artists themselves. We call today's program "Paul Cézanne and the Modern Spirit." Paul Cézanne was a French painter, born in 1839, died in 1906. He is perhaps the greatest master of modern painting, and he exemplifies the way the modern artist approaches the problems of his work. Well, that seems to call, first of all, for some idea of how the modern artists do work. What are they after—these people who create that distinctive, dynamic, controversial art we call modern? To answer that, our program presents four distinguished Americans in four different fields of art. They are Russell Cowles, painter; William Zorach, sculptor; Philip Goodwin, architect; and Ruth Reeves, a textile designer who is also widely known for her paintings. Miss Reeves, suppose we start with you. Presumably what you're after in your work is good design. Now what's involved in working out a textile design in the modern way?

MISS REEVES: To begin with, Mr. Cahill, something that I see in the world about me starts me off. It may be some form or rhythm, or lines or color relationships . . . I want to express that. If I think it will make a painting, I put it on canvas. If I think that canvas will



C.B.S. Photo
Seated around the table in the studio of the Columbia Broadcasting System are, left to right, Philip Goodwin, architect; Ruth Reeves, industrial designer; William Zorach, sculptor; Holger Cahill, commentator on the Broadcast series; and Russell Cowles, painter

make a textile, then the transfer is to a fabric.

MR. CAHILL: Well then, do you copy what you see?

MISS REEVES: No—I've got to select what's significant, arresting. Suppose my design starts with a tree branch. I don't want every leaf and twig and shadow . . . but the underlying structure of that tree. I concentrate on that—and eliminate what I don't need. But it's still not finished at that point. Remember, I want to transfer my design to a textile. So I must make the design with its application in mind, and the use to which my design is to be put influences me tremendously.

MR. CAHILL: Thank you, Miss Reeves. And now you, Mr. Goodwin, what is the modern architect's approach to his work?

MR. GOODWIN: We want to create an architecture that fits the need of our time. Our age has possibilities and sets problems that architects have never had to meet before. It has required new ways of designing and building.

MR. CAHILL: And that is why the new architecture looks different?

MR. GOODWIN: Yes. Take one simple example of the kind of thing we have to consider in architecture—the problem of windows. Nowadays we think it's good to have sunlight in the house—as much sunlight as we can get. That's something that people never used to bother about much. They preferred privacy, or they wanted to keep the sun out for fear it would fade the carpets. But today's demand for sunlight in our houses requires a whole new approach to the design of windows—and results in windows that look different. Back of any difference of appearance in modern architecture is a purpose: the solution of a new possibility that modern life has placed before us.

MR. CAHILL: What would you say was the difference between working with modern architectural designs and with traditional designs?

MR. GOODWIN: If it's traditional, the architect's problems have already been tested and solved for him. He finds a design out of the past, and adapts and applies it for use today. His chief consideration is how the building will look. But if the architect works in the modern field, he will start from scratch. He returns to the fundamentals of architecture. He is given a space which is going to be lived in, and used, in a certain way. He tries to plan this space so it will give the best use and the most satisfactory living, and he works up from that to how it's going to look when it's finished.

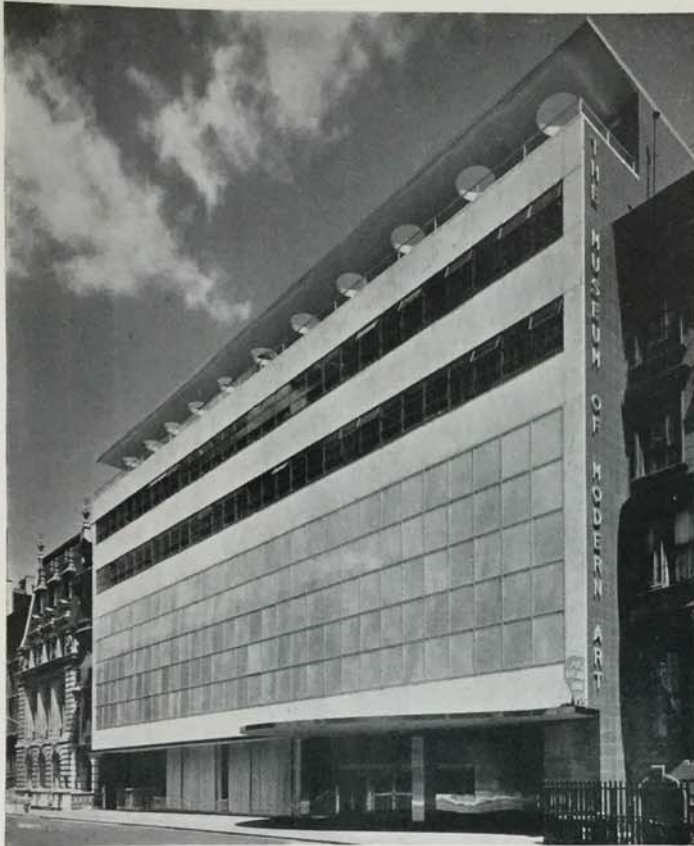
MR. CAHILL: And now we inquire of a modern painter. Mr. Cowles, what are you after most of all in your work?

MR. COWLES: Well, Mr. Cahill, it may sound a little heavy, but what I try for are structural design and the relations of form in space.

MR. CAHILL: That does sound a little on the complicated side, Mr. Cowles—but let's see if we can get to the bottom of it. Now, most of our listeners are sitting in rooms where there's a chair or two in full view. Suppose you tell how you'd look at a chair to bring out the deep, dark secret of structural design and form in space.

MR. COWLES: Well, let's say it's an upholstered easy chair. We may think we see an outline, filled with the color and pattern of the upholstery. That is what many people would call the natural appearance of the chair, and they'd think it ought to be painted that way. But that isn't where I'd begin the painting, because the chair itself didn't start with

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	R + P	21.



either the outline or the upholstery. They came last—and they are *not* the chair at all really. If we examine the chair to see what it *really* is, we'll see that we're looking at a *structure*. It's made up of solid forms—it goes up and down, back and forward—it has three dimensions—it occupies space. So I organize the painting to give the feeling of structure and space and solid volume. That way I believe I communicate a real sense of the chair that could never come from copying the surface details.

MR. CAHILL: And now, Mr. Zorach, will you tell us about the modern sculptor's approach?

MR. ZORACH: Well, Mr. Cowles and I agree on principle and objectives. The main difference between us would be the difference in our two mediums—the possibilities of working in stone, as opposed to paint and canvas. The vital thing in a work of art is what it expresses and communicates—the quality, the sensation, the emotion that the artist wants to transmit to the observer.

MR. CAHILL: Thank you, Mr. Zorach. Now we've heard four modern artists discuss their work. In all the comments we notice that certain principles and objec-

tives are repeated. All stress their drive toward the fundamentals of their art. Back to fundamentals!—to underlying structure. They want to solve their problems from the ground up. They question and reject surface appearances—they probe, they examine, in a continuous search for permanent values . . . Where did this modern spirit come from?—Well, the first art to reveal the modern spirit was painting. If you ask the man in the street for an opinion of painting you're apt to hear something like this:

VOICE OF MR. AVERAGE MAN: Well, speaking as the average man, Mr. Cahill, my complaint about modern painting is that it doesn't look like any painting we had before.

MR. CAHILL: And you think the painting we had before—the work of the old masters, for example—is the way painting should look?

VOICE OF MR. AVERAGE MAN: Sure—the old boys, they knew how to paint.

MR. CAHILL: Fine. Now here's the catch. Strange as it may seem, the modern painters agree that the old masters had the secret of good painting. Here is more or less the way that Paul Cézanne, the great pioneer, expressed the goal of his painting . . .

VOICE OF CÉZANNE: What I want to do is make something that will be solid and enduring . . . like the art of the old masters.

MR. CAHILL: Yes, Paul Cézanne believed in the old masters, and taught his followers to return to their principles. Now, how is it possible that modern painting, which seems to us so unlike tradition, claims to be related to it? That contradiction comes from a difference of opinion as to what the work of the old masters was like. Mr. Average Man—what do you think the old masters were after in their work?

VOICE OF MR. AVERAGE MAN: Why—I guess to paint things exactly as they are.

MR. CAHILL: That's what people used to think was the great virtue of the old masters. But Cézanne had a different version of their greatness. He put it more or less in this fashion . . .

VOICE OF CÉZANNE: The old masters did not take nature as they found it. They *organized* nature—they selected what they needed from nature, and changed it to suit their own purposes. The old masters are great because they brought order and design into nature . . . and that's what we must do in our paintings.

MR. CAHILL: Order and design: the return to fundamentals. The artist who is going to create his own world—as the old masters did—must know the underlying structure that gives the meaning of any form—anything we see. These principles are applied to all visual arts. Cézanne was a painter—not a sculptor, not an architect, not an industrial designer—but his approach to the creative problem was universal. We have already heard four modern artists discuss their way of working—their approach to their art. Now let's hear what their approach reflects of Paul Cézanne. Our painter, Mr. Cowles, is naturally closest to Cézanne's work. What do you find most significant in it, Mr. Cowles?

MR. COWLES: Well, Mr. Cahill, to me, everything he did is significant. But there's an aspect of his work that may have special interest for our listeners, because it's not only something he taught the modern painter, but it's a quality that has held a strong appeal for the public. And among the qualities they enjoy is the sense of space. You see the things in the world of Cézanne's pictures have breadth and depth, as they do in the real world. He achieves that with design—interweaving a beautiful rhythm of form and color that carries the eye of the observer with it.

MR. CAHILL: How about you, Mr. Zorach. Do you as a sculptor feel a relationship to Cézanne?

MR. ZORACH: Yes. Like the painters, we sculptors used to think that if we copied the surface appearance of things—put in every fold in a dress, and every button on a coat—we had done our job.

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	R + P	21.1



Page Opposite: *Museum of Modern Art in New York*
Goodwin & Stone, Associated Architects
White marble, blue tile and glass. Front and rear walls principally glass
Watts Bros. Photo

Above: "*The Housatonic*" Oil painting by Russell Cowles
 Currently shown at the Kraushaar Galleries
Cotten & Siegler Photo

Right: "*The Nude*" Textile panel by Ruth Reeves
 Hand-printed on rayon marocain
 Courtesy F. Schumacher & Co.



But Cézanne taught us to look for the structure of things, and their basic form—and this form was essentially a very simple thing. For example, in representing a man's torso, Cézanne showed that the important thing was not the marking of the ribs or muscles. He opened the eyes of the artist to see that fundamentally the torso was a squarish block, and the quality of squareness and blocky solidity was what the artist had to convey first.

MR. CAHILL: Yes, Mr. Zorach . . . he opened the eyes of the artist.

MR. ZORACH: Well, in my own case, my debt to Cézanne is as direct as possible. He practically led me into sculpture. Originally, I was a painter, and, as I went on, I felt the need for more solidity and volume in my work. When I was finally introduced to Cézanne, I saw that his paintings had the secret of the three dimensional quality. I began experimenting with three dimensional form in various ways, including sculpture—and I soon found that sculpture had so much more interest for me than painting, that I stopped painting and became a sculptor entirely.

MR. CAHILL: And you, Miss Reeves, is there a relation between Cézanne and the industrial design?

MISS REEVES: Well, first I'd like to make a comment about artists in general. In the modern arts, we don't consider that it's the medium that makes an artist. A certain skill in drawing and painting doesn't automatically guarantee

that one is an artist at all. The important thing is the creative vision.

MR. CAHILL: That stresses an important thing about the modern spirit in the arts, Miss Reeves.

MISS REEVES: Cézanne's showed us the difference between copying and originating—and that's the difference between life and death in the arts. In industrial design, particularly in Trade Design, we have in America more than our share of copyists and stylists. But what makes present-day industrial design so promising and so exciting is the appearance of the artist designer—the creator. If the American factories are beginning to provide us with beautiful things for use in our everyday lives, it is because the creator is growing in importance in the industrial field.

MR. CAHILL: And now, Mr. Goodwin.

MR. GOODWIN: As for any architectural parallel with Cézanne's particular qualities, Cézanne emphasized simplification—and simplicity is one of the hallmarks of modern architecture. The pioneers of modern architecture in the late Nineteenth and early Twentieth Centuries felt that buildings were becoming swamped in decorative ornament and meaningless details. Our leaders urged a return to the essentials of architecture . . . they said, that, first of all, a building should fit the purpose for which it is intended. So in architecture too, you see that modern principle of getting down to underlying fundamentals. Cézanne wanted to combine essentials with



CHILD WITH CAT BY WILLIAM ZORACH
 Courtesy Museum of Modern Art

Seichi Sunami Photo

beauty—and that's what the modern architect and all modern artists try to do. To my mind, that's the meaning of modern spirit in the arts.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	R + P	21.1

How to Make Masks

By DOANE POWELL

The Stuff of which Masks are Made

Masks are made by applying strips of water-soaked paper and adhesive to a wax-modeled face and head, tamping the paper into contact with the wax and permitting it to dry. If carefully done, the mask approximately duplicates the model and is practical for wearing.

At first try something simple. Don't attempt hair or ears until you have had experience with the face alone.

Modeling wax, the non-hardening composition known under a variety of trade names, is built up over a base form of plaster of Paris or wood, which is somewhat smaller than the head measurements. Enough wax is applied over this base to make the modeled face the same size as that of the wearer. Use your fingers and the regular sculptor's modeling tools. Wire hairpins are very useful tools.

In making the base, remember that it should have no undercutting to hamper the removal from the wax later. A box or a cut-down hat form will serve. To prevent the wax adhering to the base, cover it with a cloth with as few wrinkles as possible. The purpose of the base is, of course, to save modeling wax. It would take a large quantity to build up the head of wax alone. When using a proper base, four pounds of the wax should suffice.

It might be a good plan for the beginner to start with a miniature mask, in order to become acquainted with the process and make his first mistakes on a small scale. An inverted teacup will serve nicely as a base for this small experiment.

After the modeling has been completed, you are ready to begin work on the mask itself.

Excellent masks can be made from the cheapest of materials that are within the reach of everyone: newspapers and ordinary wrapping paper. These are the nearest approach to pure wood-pulp.

In using newspaper only, it is advisable to have both white and colored — some sport sheets are

In our November 1937 number we printed an article, "How to Make Masks" by Doane Powell, well-known creator of portrait masks, character masks, beauty masks and masks for a dozen purposes. In that article Mr. Powell described the method by which he makes these masks in his own studio. We now reprint the instructive portions of his article for the benefit of readers who may be incited by the masks shown on pages 22 and 23 to try their hand at this fascinating craft. We have Mr. Powell's promise to let us reproduce, later, some of his most recent masks.



DEMONSTRATION MASK

B is the base. This is one of several specially designed bases which Powell has constructed for heads of different types and sizes. For non-professional work one can get along without these special bases.

C is the cloth between base and wax to prevent adhesion.

At W we see a portion of the wax modeling, left exposed to show its relation to the base and the newspaper covering.

The first newspaper layer is shown at 1.

The wrapping-paper layer (2) has been left partly uncovered to show its relation to the two layers of newspaper.

The second newspaper layer is shown at 3 lapping over the wrapping paper.

Above this final newspaper layer the entire head has been sandpapered and painted (4). Only the right side of the face has been finished.

pink or buff colored—as the use of alternate colors in building up layer over layer, makes it easier to distribute properly the strips and secure complete coverage. Want Ad Sections are better than those pages containing large type or pictures as they tend toward better adhesion.

Ordinary wrapping paper or paper bags such as the grocer uses will do for the inside or middle layer. For girlish or delicate features a light weight wrapping paper should be selected.

Tear (never cut) your paper into strips about three by six inches. Then soak in water until thoroughly saturated or waterlogged. Newspaper requires at least one day of soaking; wrapping paper two days. If wrapping paper is thoroughly manipulated with the hands, rumpling it up to let the water in the pores, it will then be ready for use after three or four hours. You cannot do this with newspaper.

It is best to place each piece, one at a time, in the water and lay criss-cross to allow better penetration and facilitate separation when it is time to remove the strips from the bath.

Applying the Paper

The first layer should be of newspaper—without any paste: paste will make the paper adhere to the wax and prevent the removal of the mask from the model. The soggy strips should be applied carefully to eliminate air bubbles and wrinkles and they should be tamped down with a stencil brush to make them fit smoothly and perfectly all the subtleties of the modeling underneath. Tear paper into smaller pieces to fit around the eyes and nostrils. For these small indentations and details a smaller brush is needed; an ordinary bristle brush such as artists use is suitable.

After this first layer of newspaper has entirely covered the model (with sufficient lapping of the strips) apply library paste with the fingers or a brush, without diluting the paste more than is

Continued on page 30

Art Instruction

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	R + P	21.1



Mme Cézanne in the Conservatory + Painted by Cézanne in 1891

Collection of Stephen C. Clark
Courtesy The Museum of Modern Art

Sunami Photo

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	R + P	21.1



The Value of Tracing *By* Jan Gordon

The drawing of the human head and figure is generally considered to contain the most difficult and subtle problems for the skill of the artist. Personally I very much doubt whether the human figure is more difficult to draw accurately than the inside of a forest or a complicated cumulus cloud. At any rate it is a far easier thing for the critic to make nasty, rude remarks about, and so the human figure is accepted as the criterion of good drawing. If you can draw the human figure, well, you are supposed to be able to draw anything.

One of the chief obstacles to drawing the human figure well is the little that we ever have to do with it. Unless you are a member of a nudist colony you hardly ever see the human form divine in action—and sometimes then it doesn't look so frightfully divine. Even if we join an art school not all of our time can be spent on the figure, and anyway that is the figure of a tiring model stuck up on a throne.

If we belong to an art class we get about one-twentieth of our model, we must be content with the position that falls to our lot, and we must stay exactly the distance off we have been placed. The same obstacles rule for the portrait classes. So in place of the high pictorial enthusiasms which can be got out of the still life or landscape—in which cases we are always making *pictures* to the best of our abilities—we get the feeling that we are making *studies* (nude or portrait) and a full half of our natural pleasure and enthusiasm has vanished.

No student, and this applies with especial force to the beginners, should be expected to draw a pose that does not delight him. Every time that he draws an uninteresting pose, from a sense of duty, he is doing definite harm to his personal subtle sense of beauty, he is weakening his powers of appreciating beauty in pose and is learning to work without that stimulus of a keen response to beauty which should be the core of all artistic expression.

This article is from "A Step-ladder to Painting" by Jan Gordon. As the name implies, the book is addressed to art students and to all who wish to learn something of the technic of painting. The volume admirably achieves its aim, for it is among the best of those books which attempt to reveal the creative processes and instruct the beginner who has put his foot on the first rungs of the ladder to graphic expression.*

In painting one of the prime sources of inspiration is the queer feeling that the subject is "yours." You have enclosed it in your mind, you have absorbed it spiritually and are going to transpose it into art. This sense of your spirit enveloping the subject comes naturally and instinctively. But in an art school this capacity of "absorbing" the subject is difficult to attain. The model belongs also to twenty other students. Mentally, subconsciously and telepathically they get in the way. The more sensitive you may be the more conditions in an art school seem difficult.

Even if you can persuade friends at home to sit for the portrait or head, conditions are not much easier. The friend may agree cheerfully enough but he very soon gets bored. Small blame to him, for of all boring businesses this of sitting to an artist is about the limit. You can feel their boredom only too painfully. This hampers you.

There may often be details which you would like to examine closely. Say a young lady is sitting to you. She will begin to feel bashful if you want to examine too intently the structure of her eye.

In fact she probably won't allow you to make a really satisfactory analysis; she will shut the eye, turn away or box your ears. The obstacles mental and practical before an earnest student of the human form are many and irritating.

We can't all be as domineering as old Cézanne who growled out to a fidgety sitter: "Oh, why can't you be like an apple?"

Continued on page 27

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	R + A	21.1

COLUMBIA BROADCASTING SYSTEM

WHAT'S ART TO ME - PROGRAM #1

SATURDAY, NOVEMBER 18, 1939

6:50-6:45 PM

CUE: (COLUMBIA BROADCASTING SYSTEM)
(..... 30 seconds) *Well, I'll tell you what to do. Suppose you look in time to the year 1870*

ANNCR: The Columbia Broadcasting System presents ... *... grandfathers.*

JOHN: What's Art to Me --

ANNCR: --- a program produced by Columbia under the auspices of the Museum of Modern Art in New York. Every week, WHAT'S ART TO ME looks briefly at some phase of modern art that touches and influences the life of the average man. The man who tells us about it is Holger Cahill, the director of the Government's Federal Art Program. He is one of America's eminent writers on art, and he has figured prominently in the activities of the Museum of Modern Art. Mr. Cahill:

CAHILL: Tonight our program is devoted to an art which has a lot to do with our everyday happiness -- or lack of it. It's the art of domestic architecture -- the design of the house. In our time we have seen the rise of a new domestic architecture -- the so-called "modern" house, with its radical departures from traditional styles. Now we often find that the average man is a little uncertain about the modern house. It seems to raise questions in his mind.

JOHN: Yes, it does with me, Mr. Cahill. I'm John Henry Jones -- just an average man -- and I have my doubts about this new architecture. You see my wife think likes it, and this year she went overboard entirely and we moved into a completely modern house. Well, maybe it's all right. But somehow or other, I don't get what these modern houses mean. How did they get that way?

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	R + P	21.1

(2)

Why must they look so different?

CAHILL: Well, Henry, one explanation is that they reflect the modern way of living.

JOHN: Look, Mr. Cahill, my way of living is just the same as folks have always lived. If it's a question of reflecting me, my grandfather's house would do just as well...

CAHILL: Well, I'll tell you what we'll do. Suppose we go back in time to the year 1870 and see how you'd like living in a house of your grandfathers.

JOHN: Why not? -- I always heard they had solid comfort in those days.

CAHILL: Well, maybe. But anyway -- here we go.

SOUND: WHIZZ ... UP BIG AND OUT

CAHILL: Well -- here we are -- in front of grandpa's house in 1870. It's a familiar house of the period, built of stone, with a design borrowed from some European style of two or three hundred years ago. Look all right to you, John Henry?

JOHN: Yes, I think it's fine.

CAHILL: Well, in considering the house of the nineteenth century, it's right to begin with the exterior appearance -- because that's where the architect began. In the past, people wanted a house to look genteel, cultured, impressive, as a sign of the family's social position -- and the architect tried to do it by borrowing from the romantic and aristocratic past. For the wealthy family, he copied old Italian palaces, French chateaux, German and English castles. And the same elaborate designs were cut down and squeezed into smaller and cheaper houses for the less well-to-do. That was domestic architecture in the nineteenth century -- and it's still with us in the familiar idea that a house ought to copy some style of the past. But, outward appearances to one side -- wouldn't you say, John Henry, that the chief business of a house was to serve the needs of the people who live in it?

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	R + P	21.1

(3)

JOHN: Yes, I'll grant that.

CAHILL: And, according to the modern architect, modern man has developed new habits of living and personal needs, that the traditional house can no longer satisfy. That's what we want to test in grandfather's house. (FADE) We go up the front stairs -- turn the key in the heavy front door --

SOUND: (OFF) DOOR OPEN AND CLOSE --

CAHILL: (COMING IN) and we enter to start our investigations with the 1870 living room, in all its original glory. Well -- what do you think?

JOHN: It's a little dim in here-- can't make it out very well.

CAHILL: There's the first conflict between you and the house of the past. The modern man individual prizes sunlight and fresh air in his house -- but the old architecture doesn't pay much attention to that. Let's strike a match and turn up the gas for a better look.

SOUND: MATCH STRUCK: LIGHT SIGH AND PUFF OF GAS LIGHT TURNED ON

CAHILL: How does it appear to you now?

JOHN: Hmm -- a little crowded, isn't it? Still, a room's a room. No reason why it shouldn't be comfortable.

CAHILL: Well, Henry, do you like to entertain in your house?

JOHN: Oh, sure -- nothing we like better than to have a few friends in for a couple of tables of bridge or a little dancing.

CAHILL: Suppose you wanted to have some bridge and dancing in here?

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	R + P	21.1

(L)

JOHN: Hmmm -- it would be kind of hard with all this furniture. And you couldn't push this heavy stuff around very easily to clear the floor. It's down to stay in place.

CAHILL: Yes, Henry, in your life you've acquired a different approach to the use of rooms. In modern living we want our rooms to answer a variety of purposes, and we use our space freely and continuously. We like rooms that we can change and rearrange conveniently, whenever we like. But that's not the way of the past. They designed their rooms for a single purpose. In the dining room, you dined. In the sitting room, you sat.

JOHN: Well, they may have something, there, you know. I think a home ought to be a place to relax.

CAHILL: Exactly -- the modern individual, living in a strenuous world, needs a house where he can take things easy. We want to stretch our legs, and sprawl a little -- our manners at home are inclined to be casual. But, Henry, suppose you try a sprawl in an 1870 chair.

JOHN: Okay ... (PAUSE) Ummm -- a little stiff -- not much give to the upholstery.

CAHILL: Yes, and if you stretch your legs carelessly, you're likely to knock over a piece of bric-a-brac. It's another conflict with the tastes and preferences of our time. The traditional house and traditional design were intended for a much more formal and ceremonious way of life -- a life in which people put on their best behaviour, and sat up straight on the edge of the chair. The house of the past -- like the life of the past -- was full of elaborate details of decoration which could only seem fussy to 1939. Your wife would probably have strong opinions on that point. Suppose we have her join us back here in 1870, and hear what she has to say (CALLS) Mrs. John Henry -- come in, please.

JOHN: QUICK WHIZZ

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	R + P	21.1

(5)

MRS. JOHN: Well, Mr. Cahill -- apart from the matter of design and looks --

I'd object to this house because it makes so much work for a woman. For instance, look at how this room is built -- full of recesses and corners to catch the dust. And these mouldings

on the walls and the carving and fancywork around everywhere, and all this heavy massive furniture -- why I need three or four servants, and I'd have to spend all my time indoors looking after the house. That's not my idea of how to enjoy a home.

CAHILL: Yes, the modern woman wants a home that she can run with simple efficiency. She asks for walls and floors and surfaces and materials that can be kept clean and good looking and serviceable without the time and drudgery required in the past. She wants to live in her house -- not just work in it.

MRS. JOHN: The kitchen here wouldn't do for me either. Too badly organized -- everything spread around. I'd have to take a half a dozen extra steps for every one I take in a modern kitchen.

CAHILL: That's right, we need a different kitchen in 1939 -- because that's another difference in our lives. In the past, the average family of moderate means probably had a cook -- but the average housewife of our day does her own cooking. She cannot spend a full day in the kitchen like the hired cook -- and so she wants a kitchen that places everything within easy reach ... Throughout the house, we find these instances of the difference in our lives and what it means in terms of the design of the home. The present day individual is accustomed to bathroom facilities, garages and game rooms, heating equipment, and household appliances that have no parallel in the past. Our age has possibilities for comfort and convenience -- new beauty of materials and design --

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	R + A	21.1

(6)

CAHILL (CONTINUED) but traditional domestic architecture fails to provide for them

JOHN: I'll tell you what, Mr. Cahill. I'm beginning to feel sorry for grandpa. Let's get out of 1870;

CAHILL: Well, that's the point. We may feel a sentimental attachment for the architecture of the past - but we must leave it for an architecture we can only find in 1939.

SOUND: WHIZZ ... REVERSE OF FIRST ONE.

MRS. JOHN: So you see, John Henry -- there is a case for my modern house. It isn't just a preference for a style.

JOHN: Well -- I can see that our habits of living could require different houses. But I still wonder, Mr. Cahill -- why can't we keep the traditional outward appearance of our house? Wouldn't it be enough for a house just to be modern inside?

CAHILL: Those are good questions. To answer them, we've brought Mr. George Howe of Philadelphia, one of the leading modern architects in the country. He has made many important contributions to the development of the modern house, and we'll put it up to him. Mr. Howe-- why is it necessary for a modern house to look "modern"?

HOWE: Well, you know, it's not the appearance that makes a house really modern, Mr. Cahill. It's the degree of comfort and convenience for the individuals who are going to live in it. It's possible for a house to look modern superficially -- and not be modern, because it didn't fully explore the possibilities of comfort and convenience.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	R + P	21.1

(7)

JOHN HENRY: That sounds promising for my side, Mr. Howe.

HOWE: But...

JOHN: I was afraid there'd be a but.

HOWE: I think everybody agrees that comfort and convenience are the essentials of a modern house, but there is something else, and that's what all the shouting is about. That something is style.

CAHILL: You don't mean the same thing as when you speak of style in a woman's hat or an electric toaster, do you?

HOWE: I mean that but a lot more. A woman's hat isn't related to anything, not even her own head, and an electric toaster is related only to a few hot coils and a clockwork device. A house is related not only to the life of a whole family but to half the industrial system of the United States. A house that is as packed with machinery as an ocean liner can't, I feel, look, in the end, like a house in which running water is a luxury. A house inhabited by children in play-suits and women in house dresses, can't, I believe, look, in the end, like a house inhabited by children in velvet kilts and lace collars and women with monumental six-months' hair-dos and bustles (I can see you want to say that women are wearing bustles again, but they won't next year). When women go out in the noonday sun in bathing-suits and manufacturers can produce cheaply sheets of glass of any desired size houses are not, I think, going to look, in the end, as they did when women wore thick veils and an 8/10 window-pane was a luxury.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	R + P	21.1

(8)

HOWE (CONTINUED) As someone has said, a house is not architecture in the sense in which a greek temple is architecture, it is the product of a way of life, not an object to be look at in the light.

JOHN HENRY: How does a house turn out to be modern then?

HOWE: If you start out strictly determined to make your design fully express the possibilities of a house for modern individuals -- and let no other considerations come into it -- then you cannot fail to end up with a house that possesses a truly modern appearance. The modern style comes inevitably into any architectural design where the first consideration is the needs and possibilities of modern life. On the other hand, if you say, "I'll make my house as modern as I can within the framework of some traditional style" -- let's say Colonial or Queen Anne -- then you cannot get all the qualities that modern architecture can give you.

MRS. JOHN: I told you so, Henry.

CAHILL: I take it, then, you don't sympathize with those who want to preserve our American Colonial traditions?

HOWE: I admire Colonial architecture as much as anyone and I am as anxious to preserve the American tradition, but I feel that the Modern style is in the best American tradition, the tradition we are building and have been building from earliest Colonial days, the tradition of achievement and of willingness to try any reasonable experiment to attain the better life in the Spiritual field. The Modern style, as we know it today, is, in fact, the product of American genius.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	R + P	21.1

(9)

HENRY:

Why can't we preserve some of the traditional forms American genius has already given us?

HOWE:

You see, a house in any traditional style has to submit to its exterior form. You are limited in advance by the way the house must look from the outside. Suppose you wanted a Colonial house -- but your living needs on the ground floor required much more total space than you needed on the second floor. You can't do it -- it would disturb the Colonial appearance of the outside. You cannot do anything on the inside of a traditional house that would injure the effect you want for the outside.

HENRY:

But can you in a modern house?

HOWE:

Well -- you see with a modern house that problem cannot arise. As I said -- it's our principle to build from the inside -- out. Now living is done on the inside and that determines the outside appearance. We design and build according to the needs of the people who will live in the house.

CAHILL:

You don't feel, then, as some do, that the modern style, is inhuman?

HOWE:

On the contrary, I feel that, in principle, the modern style house is tailored to modern man's exact measure, to his physical needs and mental requirements, and that any unpleasant wrinkles of stylized fashion, such as may well be criticized, will be ironed out, given time and a sufficiently broad field of experiment. Tremendous progress has already been made in humanizing what has been called the "Machine for Living".

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	R + P	21.1

(10)

CAHILL: You believe, then, that the modern style house is gaining in popularity?

HOWE: I hesitate to end this pleasant discussion by hitting you over the head with a categorical statement, but to that question I must answer "yes".

ANNCR: You have been listening to "What's Art to Me?", a Columbia program under the auspices of the Museum of Modern Art in New York. Would you like a portfolio of reproductions of famous paintings by modern artists? The Museum of Modern Art offers to the radio audience a color portfolio of eight modern masterpieces for \$1.00 to cover the actual costs of production and mailing. The portfolio includes representative paintings by such masters as Cezanne, Picasso, Renoir, Van Gogh, and the great American, Winslow Homer. Simply address your request to the Museum of Modern Art, West Fifty Third Street, New York City, enclosing your name and address and one dollar. If you enjoy the broadcasts in this series, we think you will also find interest in the Columbia series: SO YOU THINK YOU KNOW MUSIC, broadcast every Sunday afternoon over many of these stations.

This is the COLUMBIA ... BROADCASTING SYSTEM.

- fade theme 20 seconds -

WABC NEW YORK

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	R + P	21.1

COLUMBIA BROADCASTING SYSTEM

WHAT'S ART TO ME - PROGRAM NO. 5

SATURDAY, NOVEMBER 25, 1939

6:30-6:45 PM. EST.

(COLUMBIA BROADCASTING SYSTEM)

(..... 30 seconds))

CUE:

ANNCR:

The Columbia Broadcasting System presents --

VOICE:

"What's Art To Me?"

ANNCR:

.... a program presented each Saturday at this time under the auspices of the Museum of Modern Art, in New York City.

SOUND:

SUBDUED NOISES OF CITY STREET.

WOMAN:

Aren't the shop windows exciting this year, George?

MAN:

Crazier than ever, if you ask me.

WOMAN:

You just don't know what's smart -- what's modern.

MAN:

What's the idea of all this modernistic design and stuff? Look at that, for instance.

WOMAN:

What? Oh, you mean that painting in the background?

MAN:

Looks like a design for tit-tat-toe superimposed on a bonfire.

WOMAN:

Why, it's just the influence of Picasso, dear.

MAN:

Who's Picasso?

WOMAN:

Why, he's that famous modern painter -- everybody knows that!

MAN:

Famous for what?

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	R + P	21.1

(2)

WOMAN: Well, for his cubist paintings, for one thing!

MAN: What's a cubist painting? Or is that just some highbrow phrase you've picked up somewhere?

WOMAN: (LAUGHS SLIGHTLY) Yes, I guess it is. And I might as well confess that I don't know what it means either. But that's what it's called; cubism, abstract art, or what have you.

MAN: Abstract or not, what good is it? For the life of me I can't see. (FADE OUT ON THIS)

STREET SOUNDS OUT TOO.

ANNCR: "What good is it?" That's a question that has been asked many times before of cubism, abstract art, and indeed of modern art generally. Which is why we have Mr. Holger Cahill with us again this evening, to tell us about Pablo Picasso, the modern master. Mr. Cahill is director of the Government's W.P.A. Art Program and one of America's eminent writers on art.

CAHILL: Thank you, Mister Meeker. And now, if we can call back that lady we heard talking to her husband a moment ago before the Fifth Avenue shop window, I'll try to answer her question: "What good is it?"

WOMAN: We've been right here all the time, Mr. Cahill -- but don't forget, that question was my husband's, not mine.

CAHILL: You mean, then, that you already know what good it is?

WOMAN: Well, - er - not exactly, perhaps, but ---

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	R + P	21.1

(5)

CAHILL: The "good" to be got out of painting, as of any art, depends of course on your own ability to get it. Art is a language, a form of communication. Some forms are a little more difficult to respond to than others, partly because they're elusive and subtle, partly because they may be unfamiliar. The paintings of a man like Picasso, may be difficult to understand because it leads us on into new fields of art, increases our range of perception, enlarges our whole experience of the world we live in. You go look at some of those exciting pictures at the Museum of Modern Art and you'll see what I mean. There you'll see an exhibition of Picasso's works covering forty years of his art. They'll puzzle you, maybe, but certainly they'll interest you and hold you. One thing certain is, they'll never bore you.

WOMAN: But what are they supposed to mean?

PICASSO: They speak of nature in opposition to modern painting. I would like to know

CAHILL: Line a sonata or a symphony or a fine building, they may mean one thing to me, another thing to you, and still another thing to someone else. I think you attach too much importance to literal meaning. There's really no such thing, in painting. The ultimate meaning is in the picture itself, not in any set of words about it.

WOMAN: Well, another thing is that Picasso seems to be several different painters at once. Part of the time he's plain and clear, another time ~~intoxicating~~ paints like the classic artists of Greece and Rome, and -- well, there's just no keeping track of him!

CAHILL: The reason for his changing his style so often is, I think, because he has responded more accurately and sensitively than most artists to the intellectual and emotional disorders of our time. Picasso is the many-sided universal artist. One of the most upsetting and powerful influences in art today, he has probably the greatest technical skill in the worlds.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	R + P	21.1

(4)

- WOMAN: Isn't it unusual for a man to become so famous as a painter while still alive? It seems to me that most artists have to wait till they die to be acclaimed, if they're acclaimed at all.
- CAHILL: It is unusual - in fact it's almost unique. Picasso has achieved such international fame while still alive because he has never allowed himself to die as a painter. He has constantly renewed himself, struck out for new forms, broken up old ones. And when sometimes he may seem to have over-stepped the bounds of form -- at least "form" as we have been used to it -- we must remember that Picasso is not trying to paint a picture that is naturalistic, a substitute for nature -- a picture that is literal, like a photograph. Here's the way Picasso explains it: these are his very words:
- PICASSO: "They speak of naturalism in opposition to modern painting. I would like to know if anyone has ever seen a natural work of art. Nature and Art, being two different things -- the one natural, the other artificial -- cannot be the same thing."
- WOMAN: Still, that doesn't help me very much to "get" Picasso. I mean those cubistic pictures of his, all lozenges and squares and funny planes like pieces of broken glass. It doesn't make sense to me.
- CAHILL: Maybe the reason it doesn't make sense to you is that you're not used to it, you haven't looked at it long enough, haven't studied it enough, or given it a chance. Pictures are like people. You have to get acquainted with them. Here's the way Picasso replies to his critics on that score, and this makes very good sense to me:
- PICASSO: "Cubism is no different from any other school of painting, and it has the same principles and the same elements. The fact that for a long time cubism wasn't understood, and that even today there are people who can't see anything in it,

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	R + P	21.1

(5)

means nothing. I do not read English, and English book is a blank to me. This does not mean that the English language does not exist -- and why should I blame anybody else but myself if I cannot understand what I know nothing about?"

WOMAN: Yes, that makes very good sense to me, too, Mr. Cahill. I only hope I can remember it word for word.

CAHILL: Yes, it's one of the best defenses of cubism and abstract art I've ever heard. Not that it needs any defense, as our guest speaker today will tell you in no uncertain terms. For now it's time to introduce our guest of the evening, an artist himself, and one of the best-known abstract painters in America. He is Mr. Stuart Davis, National Chairman of the American Artists' Congress. Mr. Davis:

DAVIS: Thank you, Mr. Cahill. I agree with you that cubism and abstract art needs no more defense than any other art. In fact it proves its reason-for-being and its usefulness more, certainly, than this so-called naturalistic painting, the kind of painting that tells a story, that was so much in vogue a few years back.

WOMAN: But abstract art has been and is now a direct progressive social force, not simply a theory about progress. Besides its effect on the design of clothes, autos, architecture, magazines, advertising, five-and-ten-cent store utensils, and other industrial products, abstract painting has given concrete artistic formulation to the new lights, speeds, and spaces which are uniquely real in our time. That is why I say that abstract art is a progressive social force.

WOMAN: But why does it all need to be so -- so -- different?

DAVIS: The painting of today, if it is alive, must be as different from that of previous epochs as our time is different from them, because art is one of the forms of social expression and must change as our society changes. The general misconception regarding abstract art is that it is different in kind from the great tradition of

WOMAN: Oh, George, I didn't think you were interested.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	R + P	21.1

(6)

- MAN: realistic art through the centuries. But it is not different in kind at all.
- CAHILL: It represents us and our times, and the most vital contemporary painting, such as Picasso's work, has a direct relation to everyday experience. Thus abstract art is a truly democratic art, and is already becoming a popular art.
- WOMAN: doesn't he paint something a man like me can enjoy?
But it seems to me that abstract art is for painters to enjoy, not for people like me. It seems to specialized for the average person.
- DAVIS: No. It is for those who have the ability or the curiosity or the open-mindedness to understand it, and that understanding comes with the opportunity for experiences in art, opportunities like the current exhibitions in the modern galleries and all the books on art being published today. Some people who go to see these pictures will learn quickly, some learn slowly, but all learn with opportunity; and abstract art will come to have a personal value for the average person, once he acquires the habit of pictures. To regard abstract art as mysterious, irrational, capricious, nonsensical, or worse, is like regarding electricity as a passing fad.
- WOMAN: Well, one of the things I'd like to know is, how best can I equip myself to enjoy these pictures of Picasso? Should I read about him first, or attend art lectures?
- DAVIS: If you like, but it isn't necessary. A lot of nonsense is written about Picasso, as indeed about every painter. Just go and look at the pictures and see what happens to you. Everybody spontaneously reacts to music. It doesn't take a trained musician to be able to react. Just so, it doesn't take a trained artist to enjoy painting spontaneously. The thing to do when standing before a painting of this kind is just to look at it and enjoy it.
- CAHILL: I think that's excellent advice, Mr. Davis.
- MAN: Wait just a minute, I want to ask a question or two.
- WOMAN: Why, George, I didn't think you were interested.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	R + P	21.1

(7)

- MAN: Well, I'm a little more interested than I was.
- CAHILL: That's all to the good. What do you want to ask?
- MAN: Just this; If this Picasso is the great artist you say he is, then why doesn't he paint something a man like me can enjoy?
- WOMAN: Now listen, George, you know very well he did. You've heard me speak about Picasso's famous periods -- the blue period, which anybody can enjoy, and the rose, and the classic ---
- MAN: Yes, but what do these mean, the blue period, and the rose period, and so forth.
- CAHILL: I'll try to tell you briefly. When Picasso was a very young man, he painted more or less like the other artists of his day. That was about 1900. Then he began to paint what we now call the "blue" pictures, paintings that expressed his pity for the poor, the unhappy, the unfortunate, the tragic -- and in these pictures he used a predominant blue color. A little later came his pictures of circus and carnival life, harlequins and clowns and dancers, not very gay, really, but a little gayer than the ~~earlier~~ ^{earlier} paintings; and in these he began to use a pronounced rose color. All these pictures are very simple, very easy to understand.
- MAN: Why didn't he stick to this kind, then, instead of going on to the kind that nobody could understand?
- CAHILL: Picasso had exhausted his interest in this form. He didn't want to go on repeating himself. He went on to new fields, experimenting with cubism and the abstract, setting out to discover ~~new~~ forms just as a scientist sets out to discover something new in physics. And in his changes Picasso reflected the changing times. After the World War of 1914-1918, there came a time of

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	R + P	21.1

(8)

peace, and Picasso, after a visit to Rome, began to express a feeling of peace and calm in the now famous pictures of his "classical period"; serene Greek or Roman figures, inspired by the sculpture of classical antiquity, but into which Picasso breathed a new life and originality of his own.

WOMAN:

I guess these are the most popular of Picasso's pictures, aren't they?

CAHILL:

Probably. But Picasso soon lost his interest in them, partly for personal reasons, partly because of what was happening all around him in Europe. For during the past decade, especially in France, people grew more and more aware that Europe was sitting on a powder keg. The depression, riots in Paris, the rise of totalitarian states, wars in China and Africa created growing alarm. During this time Picasso's art became more and more disturbed. The figures in his paintings were twisted, dislocated, tortured, pulled to pieces, reflecting in their distortions and ~~and~~ distortions and dislocations and disturbing emotional quality, the distortions and dislocations of our time. Then, three years ago, came the Spanish war and the Spaniard, Picasso, though living in Paris felt deeply involved. One morning the headlines told of the destruction of the Spanish town of Guernica. In a rage Picasso set to work on a huge canvas over 25 feet long which he called Guernica. Guernica is a masterpiece of horror and disaster. Into it Picasso poured all the full convulsive strength of his art. It is perhaps the greatest and most terrible painting of our time, expressing the despair and agony of the modern world.

WOMAN:

Where can one see Picasso's pictures, apart from the exhibition at the Museum of Modern Art?

CAHILL:

The Museum of Modern Art, of course, is the best place to see them. Reproductions of Picasso's work are also a very good way of getting acquainted with the man. But there are also many magazines that carry good reproductions of his paintings.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	R + P	21.1

(9)

And you can find original works by Picasso in progressive American museums in most of the larger cities of the United States.

MAN: I've seen some of them but I'm afraid they'll always be Greek to me.

CAHILL: They will be, until you become more familiar with them. That's possible, you know. But don't try too hard to understand Picasso. Just expose yourself to the pictures and before you know it, you'll begin to enjoy them.

~~What do you do in this apartment this afternoon, dear?~~
~~The Evolution of the American Motion Picture~~ Picasso himself is all against people trying to understand his work, to find literal meaning in it, ~~that~~ that is: and he has this very illuminating thing to say on the subject. These are his words: This is the way he explains the -- well the unexplainable:

PICASSO: Oh, they had "The New York Hat", directed by D.W. Griffith, with Mary Pickford.
"Why does one love the night, flowers, everything around one, without trying to understand them? But in the case of painting, people have to understand."

ANNCR: If only they would realize above all that an artist works of necessity, that he himself is only one trifling small part of the world, and that no more importance should be attached to him than to plenty of other things that please us in our life, even though we can't explain them -- everyone wants to understand art. Why not try to understand the song of a bird?"

ANNCR: Wait a minute, dear -- Is this 1939, or is it 1947?
You have been listening to "What's Art to Me", a Columbia program under the auspices of the Museum of Modern Art in New York. The Museum of Modern Art offers to the radio audience a color portfolio of eight modern masterpieces for \$1.00 to cover the actual costs of printing and mailing. The portfolio includes representative paintings by such masters as Cezanne, Picasso, Renoir, Van Gogh, and the great American, Winslow Homer. Simply address your request to the Museum of Modern Art, West Fifty-third Street, New York City, enclosing your name and address and one dollar. Next Saturday at this same time the program will be on the subject: "The Evolution of the American Motion Picture".

This is the COLUMBIA ... BROADCASTING SYSTEM.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	R + P	21.1

(2)

COLUMBIA BROADCASTING SYSTEM

WHAT'S ART TO ME? — PROGRAM NO. 6

SATURDAY, DECEMBER 2, 1939
6:30-6:45 PM EST

CUE: (COLUMBIA BROADCASTING SYSTEM)
(..... 30 seconds)

MAN: (COMING ON) What did you do this afternoon, dear?
Cahill, one of America's eminent writers on art.

WOMAN: Went to the movies. of the government's Federal Art
Project, and he has figured prominently in the

MAN: What so? — what did you see?
activities of the Museum of Modern Art.

WOMAN: Oh, they had "The New York Hat", directed by D.W. Griffith,
with Mary Pickford.

MAN: What? — have a lot of old movies to do with modern
art? The question is a good one. I'd say first

WOMAN: Yes, that's right — and also a cowboy picture with
William S. Hart, and then one of those slapstick comedies,
with the Keystone cops —
Library of the Museum of Modern Art, to illustrate

MAN: Wait a minute, dear — Is this 1939, or is it 1914?
Where are we?

WOMAN: That's right, Mr. Cahill. They're showing the

WOMAN: It's 1939 all right, dear — and we're on the Columbia
program — the Museum sends the films to schools and
colleges and groups of people all over the country.

ANNCR: WHAT'S ART TO ME? — a series produced by the Columbia
Broadcasting System, under the auspices of the Museum
of Modern Art in New York.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	R + A	21.1

(2)

COLUMBIA BROADCASTING SYSTEM

WHAT'S ART TO ME? -- PROGRAM NO. 6

SATURDAY, DECEMBER 2, 1939
6:30-8:45 PM EST

CUE: (COLUMBIA BROADCASTING SYSTEM)
(..... 30 seconds)

MAN: (COMING ON) What did you do this afternoon, dear?
Cabill, one of America's eminent writers on Art.

WOMAN: Went to the movies.

MAN: That so? -- what did you see?
activities of the Museum of Modern Art.

WOMAN: Oh, they had "The New York Hat", directed by D.W. Griffith,
with Mary Pickford.

MAN: What? -- have a lot of old movies to do with modern
art? The question is a good one. I'd say first

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William S. Hart, and then one of those slapstick comedies,
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Broadcasting System, under the auspices of the Museum
of Modern Art in New York.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	R + P	21.1

(2)

MAN: The Keystone cops in an art museum -- William S. Hart at a normal school. I'm afraid it's beyond me, that still doesn't tell me anything. Where do Mr. Cahill. Why, I see those pictures of the old D. W. Griffith, and Mary Pickford and William S. Pickford when I was a youngster. Nobody called Hart come in? What art in those days. They were just nickel movies.

ANNCR: Well, I'm only the announcer here. The man who tells about things on this program is Holger Cahill, one of America's eminent writers on Art. He is director of the government's Federal Art Project, and he has figured prominently in the activities of the Museum of Modern Art. Mr. Cahill, what have a lot of old movies got to do with modern art?

CAHILL: What have a lot of old movies to do with modern art? The question is a good one. I'd say first that the lady has seen one of the showings of historic motion pictures, arranged by the Film Library of the Museum of Modern Art, to illustrate the development of the films. These pictures available to workers and students in the field of the movies, and the public also has access to them. It seems that the Museum sends the films to schools and colleges and groups of people all over the country. That's what we want. So I wonder -- where does a movie stop being just a good show -- and turn into a work of art, worth saving for posterity?

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	R + P	21.1

(3)

MAN: The Keystone cops in an art museum -- William S. Hart at a normal school. I'm afraid it's beyond me, Mr. Cahill. Why, I saw those pictures at the old nickelodeon when I was a youngsters. Nobody called them art in those days. They were just nickel movies.

CAHILL: Yes, they were just nickel movies -- but they were also milestones in the advance of the liveliest, most popular, and most influential art of the twentieth century. Of course the movie qualifies as an art. It is one of the most powerful means of expression open to creative talent; -- it has won a place with painting and sculpture, music and literature, as a medium capable of capturing our imagination, and stirring our emotions. And it is the only new means of expression developed by modern man. So the Film Library of the Museum of Modern Art was established in 1935 to recover the great and significant films of movie history -- save them from disappearing with the years. The Film Library makes these pictures available to workers and students in the field of the movies, and the public also has access to them.

MAN: Well, Mr. Cahill -- as one of the millions of average moviegoers, I think most of us have gone to the movies through the years, because they were good entertainment. That's what we want. So I wonder: -- where does a movie stop being just a good show -- and turn into a work of art, worth saving for posterity?

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	R + P	21.1

(4)

CAHILL: Well, that's what we'll try to find out on our program today. To help us, we've invited in a young lady who is an authority on the art of the movies. She is Miss Iris Barry, and she has charge of collecting, organizing, and arranging the use, of the films in the Museum's Film Library. Miss Barry came to this country from England. She has been with the Film

Library since its beginning, and she has tracked down the negatives of important films all over the United States and Europe. Now, Miss Barry -- what about the pictures that made film history? Was it enough for them just to make boxoffice records -- or was something else at work?

BARRY: Well, Mr. Cahill, most of the great movies happen to have been highly popular ones as well. Almost invariably, great movies are great shows.

MAN: Miss Barry seems to be on my side. It's the old story:-- the business of the movies as good popular entertainment.

CAHILL: Yes, we hear that theory a lot -- but let's look a little closer at these all-important films. We are going to name -- one by one in chronological order -- a series of pictures, each of which represents a decisive development in movie progress. Miss Barry -- we'd like you to comment on the elements that gave these pictures

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	R + P	21.1

(5) (4)

CAHILL: (CONTINUED) their appeal -- and made them significant in the art and the history of the films ... We'll skip the very first pictures. The simple novelty of showing photographs that actually moved was enough to arouse the interest of the public from 1895 to 1900. But before long a new and different film attracts our attention.

ANNCR: 1903 -- "The Life of an American Fireman", directed by Edwin S. Porter.

BARRY: That film was an attempt to make moving pictures express something, not merely show something. It told a connected story -- This was a new departure. It's interesting how Porter discovered a plot element which has been used in hundreds of pictures ever since. It's the hero's ride to the rescue at the climax of the story. To this day a good old fashioned sequence gives punch to a film. Even more important in this early classic was the use of rapid movement through a succession of scenes. Director Porter sent the action flashing from scene to scene in order to tell his story. This was a new and original development for the movies -- there was nothing like it on the stage or in the ~~novel~~ ^{novel}. I think we'll all recognize that fundamentally, this is still the way a story is told on the screen.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	R + A	21.1

(6)

BARRY: These movie makers imported famous stage stars into

CAHILL: Thank you, Miss Barry. Now, I'd like to point out that this picture was the work of a man who wasn't content with what had been done before. He experiments, takes chances. A creative imagination is at work, and it gives the movies their first big impetus. Now we go to the next advance in movie making. This time we need two films for Miss Barry's comments.

ANNCR: 1912 -- Sarah Bernhardt in "Queen Elizabeth" ...

VOICE: 1912 -- "The New York Hat", directed by D. W. Griffith.

BARRY: Well, we've now come upon the movies at their first big crossroads, faced with the problem of determining a course for the future. By 1912, it had become evident that the public was ready for more ambitious films than they had been getting. But how to proceed? There were two different schools of thought. One group of producers thought they had a solution -- a formula -- ready made to solve the problem. Let's listen to what their idea was.

BARRY: The men who refused to rely on the safe and easy

1ST PRODUCER: (COMING ON) After all, what is a movie? -- nothing but a play that's been photographed -- same thing as the stage. All we have to do is follow the tried and true methods of the stage production. We set up a camera in front of the actors and let them play the piece just as if they were on stage (FADE) in front of an audience ...

Such men gave the motion picture the equipment that prepared it for its great future.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	R + P	21.1

(7)

BARRY: These movie makers imported famous stage stars into
their studios — Sarah Bernhardt, Sir Herbert Tree,
Mrs. Fiske, Ellen Terry, — and made movie versions
of well known dramas. That seemed logical, safe,
sound. But the movies also included a number of
restless individuals who weren't content with the
logical and safe. Let's hear what they had to say
about the way to make a movie ...

2ND PRODUCER: (COMING ON) If we follow stage methods, we lose the
whole effect of movement. The camera gives us a
brand new way of telling a story. Let's keep on
finding out what (FADE) the camera can do ...

BARRY: So there were two opposing schools. Now, from the
group who followed the stage methods, the movies
received practically no permanent contribution.
For all the imposing names, the films somehow did
not come to life. The public preferred the vital
lively films made by the camera-conscious experimenters —
the men who refused to rely on the safe and easy
borrowing from the stage. These men — the greatest
of whom was D. W. Griffith — were the first real
artists of the screen. They explored the possibilities
of action, movement, a new emotion-provoking rhythm.
They learned the secrets of composition and variety in
joining scenes together — they found new and eloquent
uses for the fadeout. Such men gave the motion picture
the equipment that prepared it for its great future.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	R + P	21.1

(8)

CAHILL: Forward by breaking with the traditions of stage
Again the movies aren't afraid of new developments.

BARRY: It's interesting that these films weren't at all the
pretentious kind ... they were modest little romances ...
wild and woolly cowboy dramas, slapstick comedies ...
More remarkably ... the actors were usually obscure
CAHILL: Well, and it wasn't long before these new techniques,
or even unknown -- yet among them were the screen's
of direction, camerawork and acting produced results ...
first great performers ... they didn't receive billing ...
because our next film landmark is still regarded as
it took a long while before the public learned their
probably the most important picture ever made.
names ...

WOMAN: 1915 ... The Birth of a Nation ... directed by D. W.
(COMING ON) Did you see that lovely girl with the
Griffith.
curls in "The New York Hat"? I love her acting ...

BARRY: she's so alive and appealing. ... in his previous
work, Griffith had helped the movie to find itself ...

2ND WOMAN: Yes ... you know, I've found out about her ... her
and became independent of the stage. Now, in the
names's Mary Pickford.

WOMAN: Mary Pickford? (FADE) I'll have to remember that
and watch for her again ...

MAN: (COMING ON ... LAUGHING) Ho-ho-ho-ho ... funniest
comedian I ever did see.

2ND MAN: You mean the little fellow with the baggy pants and
the moustache? (FADE) Sure is a riot ... Ha! Ha!

BARRY: Actors like Chaplin, Pickford, William S. Hart,
Douglas Fairbanks, Harold Lloyds, sent the movies
the early twenties ...

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	R + P	21.1

(9)

forward by breaking with the traditions of stage acting and developing a new technique to meet the requirements of the screen. In gesture, expression, timing ... this acting was something altogether new ... it was screen acting.

CAHILL: Well, and it wasn't long before these new techniques, of direction, camerawork and acting produced results ... because our next film landmark is still regarded as probably the most important picture ever made.

ANNCR: 1915 ... The Birth of a Nation ... directed by D. W. Griffith.

BARRY: Here movement came into its own ... in his previous work, Griffith had helped the movie to find itself ... and become independent of the stage. Now, in the Birth of a Nation, he showed that the screen was ready to challenge the stage for supremacy in serious drama. This film will always be remembered because it stirred our emotions in a new way. It was a creative work worthy of any museum.

CAHILL: Well, Miss Barry, it seems to emphasize again: the advance and solid achievements are recorded by the courageous talents ... willing to push beyond the accepted standards of what will make a popular movie ... for example, the pictures that are remembered from the early twenties ...

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	R + P	21.1

(10)

ANNCR: 1921 ... The Four Horsemen of the Apocalypse, directed by Rex Ingram.

BARRY: A very good example, Mr. Cahill. At that time, they believed that a serious war theme would doom a picture to certain failure -- yet, this was pictured was a sensational hit. And bringing Rudolph Valentino into prominence, this picture pointed out the difference between a truly vivid and individual screen personality, and the ~~xxx~~ stereotyped player made to order for the star system.

ANNCR: 1923 -- The Covered Wagon -- directed by James Cruze.

BARRY: The Western picture was supposed to be confined to improbable melodramas. But Mr. Cruze sought to portray the authentic history and spirit of frontier days -- and the result was a picture of genuinely heroic quality.

ANNCR: 1923 -- A Woman of Paris -- directed by Charles Chaplin.

BARRY: Pictures weren't supposed to be a good vehicle for subtle wit, and the finer shades of mood and emotion, -- but Chaplin was able to do it ... with his picture, he helped clear a path for the long line of sparkling comedies that have been so popular ... like the Ernst Lubitsch pictures, and the Thin Man.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	R + A	21.1

(11)

CAHILL: Yes, in these and other great films of the twenties more and more new possibilities were unfolded for the youngest of the arts ... but now we want your comment, Miss Barry, on the group of films of which this next one is a typical representative.

ANNCR: 1924 -- The Last Laugh ... directed by F. W. Murnau, with Emil Jannings.

BARRY: Well, here we arrive at the technical innovation borrowed from the post-war German films. Pictures like The Last Laugh and Variety introduced a new method of set construction, of lighting, of camerawork. They introduced camera angles and the travelling camera, gaining sharper meaning, more effective impact on the emotions and imagination of the audience. With this came a new depth of psychology and characterization. The advanced work, whether it originated in America or Europe, had repercussions in all studios, so that even the most conventional directors were forced to adopt the new findings, or be left hopelessly behind by the work of the experimenters.

CAHILL: And now, suddenly the movies began to talk.

ANNCR: 1927 -- Al Jolson in The Jazz Singer.

films while adding the value of sound.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	R + P	21.1

(12)

CARILL: With a salute to one more experimenter ...
perhaps the most engaging of them all --

BARRY: The Jazz Singer made it clear that the movie
ANNCR: of the future would have to be the sound film,
the talkie ... but as most of us will recall ...
CARRILL: there was a period of funbling and setbacks.
The movie-makers seemed to be repeating the error
of that previous time when they faced a crossroads.

1ST PRODUCER: (COMING ON) After all, what is a talkie?
Nothing but a play that's been photographed ...
same thing as the stage ... (FADE) ... all we
have to do is follow.

BARRY: As a result, the early talkies were often canned
plays ... the range, the movement, the imagery of
CARRILL: the best silent pictures seemed to have disappeared...
BARRY: but once again, talent and imagination saved the day.
Speech, music and sound effects were mastered as the
camera had been. Within three years, the talking
picture had to its credit, a film that could stand
comparison with the best of the silent masterpieces.
that do not at least reflect the advance. After

ANNCR: 1930 -- All Quiet on the Western Front ... directed
by Lewis Milestone --
After Chaplin and Pickford

BARRY: And then a succession of brilliant films, including
Mervyn LeRoy's "Little Caesar" ... and Rene Clair's
French comedy ... "Le Million" ... showed the movie maker
how to preserve all the hardwon values of the earlier
films while adding the values of sound.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	R + A	21.1

(15)

CAHILL: With a salute to one more experimenter ...
perhaps the most engaging of them all --

ANNCR: 1937: -- Walt Disney presents ... "Snow White ..
(FADE) ... and the Seven Dwarfs ...
deeper interest and pleasure for the

CAHILL: That brings us pretty much up to date in our
glance at how and why a picture makes film
history.

CAHILL: Thank you, Miss Barry.

MAN: And that, Mr. Cahill, brings us back to me,
as the average moviegoer. Well, it didn't
seem to bother your history makers that I
might have been satisfied with less. After all,
I get by on the whole with movies that aren't
nearly as impressive.

CAHILL: How about that, Miss Barry?
deeper about modern design for living".

BARRY: It's true that the average moviegoer doesn't
appear to make heavy demands on the movie-makers.
Yet, once a genuine development is made in the
movies, the public is not satisfied with the films
that do not at least reflect the advance. After
Griffith, it was not possible for directors to go
back to earlier methods. After Chaplin and Pickford
all acting had to grow subtle. After the imaginative
sets and camerawork of the twenties, all production
must reach a higher level. Actually, the public
has a keen instinctive sense about the real advances.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	R + P	21.1

(14)

BARRY: (CONTINUED)

And why not? — for to make movies with deeper interest and pleasure for the audience is the one object of the artists of the films.

CAHILL: Thank you, Miss Barry.

ANNCR: You have been listening to What's Art to Me, a program produced by the Columbia Broadcasting System, under the auspices of the Museum of Modern Art in New York, with Holger Cahill, one of America's eminent writers on art, as commentator.

Next week at this same time, you will hear a program about "Modern Design for Living".

If you enjoy these broadcasts, we think you will also find interest in the Columbia series, "So You Think You Know Music", heard every Sunday afternoon over many of these stations ...

This is the COLUMBIA ... BROADCASTING SYSTEM.

- fade theme 20 seconds -

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	R + P	21.1

COLUMBIA BROADCASTING SYSTEM

"WHAT'S ART TO ME" - #7

SATURDAY, DECEMBER 9, 1939

REVISED

6:30 - 6:45 PM EST

QUE: (COLUMBIA BROADCASTING SYSTEM)
(.....50 seconds.....)

ANNCR: The Columbia Broadcasting System presents --

VOICE: "What's Art To Me?"

ANNCR: - - a program presented each Saturday at this time in cooperation with the Museum of Modern Art in New York City. Tonight's broadcast, the seventh in the series, will discuss "Modern Design for Living," under the guidance of Mr. Holger Cahill, eminent American writer on contemporary art and Director of the Government's W.P.A. Art Project. Mr. Cahill:

CAHILL: "Modern Design for Living" -- that's a subject that should interest our Mr. and Mrs. Smith who are here in the studio with us, and the Joneses and the Browns and all the rest of us who lead the lives of average Americans in the average modern home today.

WOMAN: Indeed it will interest us, and I hope it will also settle a few arguments I've been having with my husband.

CAHILL: What kind of arguments?

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	R + P	21.1

-2-

WOMAN: We're doing our living room over and I want something really new, something modern.

CAHILL: Splendid, Mrs. Smith. I'm glad to hear you're planning a modern room.

MAN: Hey, wait a minute. We're not planning anything yet. I don't like this modernistic stuff.

CAHILL: I don't like modernistic stuff either, Mr. Smith, because "modernistic" means pseudo-modern, and naturally none of us likes a fake. So let's just say modern hereafter. I think the word is perfectly good don't you?

WOMAN: "Modern" it will be from now on. I never did like the other word, anyway.

CAHILL: You already have some modern rooms in your house, Mr. Smith. Don't you like them?

MAN: Not in our house!

CAHILL: What about your bathroom and kitchen?

MAN: Oh, those!

CAHILL: Your bathroom and kitchen represent the very best that American invention can devise for modern living. They're designed functionally - that is, for use.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	R + P	21.1

CAHILL: Both of these rooms are planned in every detail for
(CONT'D) your comfort and convenience. Tell me, Mr. Smith,
can you imagine any place where you might shave more
comfortably than in your own bathroom?

MAN: It suits me fine.

CAHILL: Then why don't you want a home that will suit you for
living as well as the bathroom suits you for shaving?
In other words, the principles that were used in
planning your bathroom should be applied to the rest
of your house.

WOMAN: But that's not what I mean. I don't want the house
completely bare and cold, like a hospital.

CAHILL: I don't think it needs to be, but let's ask our guest
speakers about that. Here is Mr. Russel Wright, one
of America's outstanding industrial designers, and
creator of many styles in industrial design, including
of all things, slot machines. It is Mr. Wright who
is credited with "bringing aluminum out of the
kitchen," and he also was the first to make use of,
and popularize, modern maple and this new "blond"
maple.

WRIGHT: Thank you, Mr. Cahill. What trouble are the Smiths
having?

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	R + P	21.1

CARILL: Mrs. Smith is afraid that functional design will make her house look like a hospital.

WRIGHT: The functional approach can be applied to the entire house and all its furnishings, and still Mrs. Smith's home will be a warm and inviting place to live in.

WOMAN: How can that be done, Mr. Wright?

WRIGHT: It would be easier to tell you if I could see your house.

MAN: My car is right outside. I'll take you and Mr. Cahill over there.

WRIGHT: That's fine. Let's go.

BIZ: HUM OF AUTOMOBILE

CARILL: This is certainly a snappy-up-to-date car, Mr. Smith.

MAN: Yes. It's the newest 1940 streamlined model.

WOMAN: Don't mind George. He's always boasting about his new car.

CARILL: It is comfortable.

WRIGHT: More comfortable than a horse and buggy?

MAN: It ought to be. It's got everything worked out to the last letter for comfort and performance.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	R + P	21.1

CABILL: Funny how, on the road, we're all moderns. Here the job is being carried through with modern roads for modern cars in modern communities. You wouldn't want to go back to a horse and buggy on cobblestones, would you, Mrs. Smith?

WOMAN: Indeed not. We get a lot of pleasure out of our car.

MAN: Look out, they're going to talk you into streamlining our living room.

WRIGHT: Not me. Streamlining doesn't belong in the house.

CABILL: By no means. The word "streamlining" is all right for your car, Mr. Smith. It means exactly what one would think: the smoothing down of the form of an object until a shape is achieved that resembles a bullet or fish. Streamlining was developed to aid the speed of airplanes, boats, automobiles, and other objects that move through space. But that's where it should stop. When streamlining is applied to refrigerators and drinking-cups and desks and beds, and other stationary objects, it just becomes ridiculous. Obviously these objects don't have to move through space with any speed to speak of, so why streamline them?

MAN: Well, anyway, our house hasn't moved. It's this Colonial one here.

BIZ: SOUND OF CAR STOPPING

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	R + P	21.1

-6-

MAN: See? There's nothing modern about this house.

CABILL: Yes. Looks as if the Smiths do like the horse-&-
buggy, after all.

BIZ. CAR DOOR SLAMS. FOOTSTEPS ON GRAVEL.

WRIGHT: What about the electric light I see in the hall?

MAN: Well, that's modern, I'll admit.

BIZ: SOUND OF FRONT DOOR OPENING.

WOMAN: Come in, Mr. Wright & Mr. Cahill. Let me have your
coats.

WRIGHT: Thank you. This hallway certainly isn't Colonial.
Colonial city houses didn't have small halls. They
had lots of space and could afford to spread out
with sweeping staircases. Your well-planned clothes-
closet isn't Colonial either -- nor is your radiator.

W. CAN: But they're necessities. We can't do without them.

CABILL: Maybe you're doing without other things that are
almost as necessary.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	R + P	21.1

-7-

WOMAN: Now the living room is Colonial.

WRIGHT: Yes, you certainly have tried to make it look like
the night before the Boston Tea Party.

WOMAN: Oh dear, I must apologize. Before we left the house
George was reading and he always pulls this chair
over to the fireplace.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	R + P	21.1

-8-

MAN: Okey. I'll shove it back.

WOMAN: Now, you see our fireplace group ought to be like this. Except that George's hat and rubbers don't belong on the hooked rug.

WRIGHT: Well, Mr. Smith, you should have worn your tricorne hat and buckled shoes when you came into this room.

CAHILL: You see, Mrs. Smith, in a properly designed modern room, modern clothes wouldn't be an ugly anachronism, not to speak of these modern inventions we must have around, like your telephone here, your electric light which those hurricane globes don't disguise a particle, your radio, your radiator, and even your safety matches and cigarettes. All these things you really need you could have in a modern room without apologizing for them or hiding them.

WRIGHT: And in a well-designed modern room Mr. Smith could have a comfortable reading chair exactly where he wanted it.

WOMAN: Oh, George just likes dragging the furniture out of place.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	R + P	21.1

-9-

WRIGHT: Then in a good modern room you could both be happy. The arrangement should be so flexible that furniture could be moved wherever you want it without spoiling the effect. -- This fireplace group is a poor imitation of what they had back in 1789 when no woman dared sit back in a chair for fear of messing her clothes. It's a hang-over from the time when a living-room was called the parlour and nobody lived in it. It was used only for weddings and funerals, and on those occasions uncomfortable furniture is fine. It keeps bored people awake. Now modern living is informal; and it's important to you that you and your friends should be comfortable when people drop in for an evening. Around the fireplace you should have a long comfortable sofa and a couple of chairs that can be moved around to suit whatever you want to do.

(MORE)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	R + P	21.1

-10-

MAN: What about my reading chair?

WRIGHT: I was coming to that. Mr. Smith needs a chair that has a high wide comfortable back and upholstery that will support the contours of his anatomy. The back should be adjustable so that he could sit up and do some thinking when he wants to or lie back and be a bum. It should also be so designed that he could pull out the bottom of it and rest the whole length of his shanks. But this bottom extension could be folded away when Mrs. Smith wants more space.

WOMAN: I thought so. It's beginning to sound like my ironing board out in the kitchen.

WRIGHT: No. The frame can be made of beautiful wood and the heavy textured fabric that covers it can be a good color. Or you might cover it with leather or even fur.

MAN: Boy, that sounds like something. I'll get you the new fur coat you want Helen, if you'll get me a fur-lined chair.

WRIGHT: Wait a minute, Mrs. Smith. In a properly designed modern room some old pieces can be kept that function as well today as they did originally.

(MORE)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	R + P	21.1

-11-

WRIGHT: Provided the room is mainly modern and the antique
(CONT'D) pieces are good ones. And you don't have to push
the old things off in a corner either. Put them
in a prominent place so they'll contrast with their
modern surroundings. Really good design will mate
with any other good design, no matter what periods
they are. That Victorian vase, for instance, would
look beautiful if it were set on a modern table.

WOMAN: Oh, that's an heirloom. Aunt Essie left it to us.

WRIGHT: Keep it in your modern room and let it say, "I am
beautiful any time and any place." Or take that
Queen Anne table. It's well-designed and still
useful. It could stand beside Mr. Smith's fur chair.

WOMAN: I wonder what Mr. Wright would think of our bedroom.

CANILL: (LAUGHING) Are you sure you want to know?

MAN: That's all right. We can take it. It's through here.

WRIGHT: Say, maybe I'm wrong. Maybe you people like being
uncomfortable.

WOMAN: See, George? He means that old magazine rack you're
always dragging up to the bed for me to trip over.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	R + P	21.1

-12-

MAN: No, that's comfortable and handy. Mr. Wright means that sad apology for a lamp that's always in the way on the bedside table.

WRIGHT: That's only part of what I mean. But it does look, Mrs. Smith, as though you dress properly for this room. I see you wear hoopskirts.

WOMAN: Hoopskirts! Me?

WRIGHT: These big drawers were planned for grandmother's hoopskirts.

BIZ: SOUND OF DRAWER SQUEAKING OPEN.

WOMAN: Oh please, Mr. Wright, don't open that. I was looking for a pair of gloves this afternoon and the drawer is in an awful mess.

WRIGHT: Did you find your gloves?

MAN: No, she never finds anything.

WRIGHT: But that's not Mrs. Smith's fault. These drawers weren't planned for modern clothes. They were planned for full-length petticoats, crinolines, and and all the other voluminous drygoods women used to wear. They're much too deep. Compact modern things get lost in them.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	R + P	21.1

-13-

WOMAN: I see what you mean.

WRIGHT: But Mr. Smith is right about the lamp. A bedside lamp certainly shouldn't be just an ornament. You want to use it as a reading lamp, and it's silly to have a reading lamp so dressy that you have to take the shade off to get any use out of it.

MAN: Someday I'm going to tear that shade up and be done with it.

WRIGHT: What surprises me is that you don't tear up these bed curtains. They snuff you out just as the lampshade snuffs out the light. Or don't you have a radiator in this room?

WOMAN: Of course. It's over there by the window.

WRIGHT: Furnace trouble?

MAN: No siree. A brand new old-burner.

WRIGHT: Then why the bed curtains? In Colonial times they meant something, because they helped keep people warm in poorly heated houses. But now they're just a quaint but uncomfortable nuisance. Mrs. Smith, can't you see how ridiculous it is to look from the old-fashioned business of this room into your bathroom there.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	R + A	21.1

-14-

WOMAN: I know it does, but I've told George a thousand times that that bathroom door should be kept closed.

WRIGHT: Well, to be really consistent you shouldn't have any bathroom at all - just a quaint little 1789 building in your backyard. But there's a swell opportunity here to bring the careful planning of the bathroom into the design of the bedroom furnishings and give you a lot more comfort and ease.

WOMAN: How would you do it, Mr. Wright?

WRIGHT: Well, in the first place, the beds would have no canopies, nor would they have a foot-board. They'd be on wheels or good casters so they'd be easier to make and air. The foot would contain a compartment for blankets so that you would save the space taken up by that big blanket chest. The head of the bed might be adjustable to be pulled out at an angle when you want to sit up in bed. Then on one side of each bed you could place a cabinet - one for Mrs. Smith's small clothing and one for Mr. Smith's.

(MORE)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	R + P	21.1

-15-

WRIGHT:
(CONTD)

The sides of these cabinets, toward the beds, would contain shelves for magazines, books, 'phone, ash-trays, and would each have a swinging adjustable lamp for reading. What's more, each cabinet would have a shelf which could be swing out over the bed for reading, writing, or to hold a food tray. Then the drawers themselves would be carefully planned so that each would hold a different kind of clothing: one with small bins for all of Mrs. Smith's stockings, shallow ones of the exact size to take care of such things as handkerchiefs, underwear, and sweaters.

MAN:

Sounds like the file room at my office.

WRIGHT:

Sure, that's the idea! In fact the drawer for your skirts would be similar to a file drawer, with the shirts stacked neatly so that you could choose one quickly. Really, the bedroom is like a file-room or storeroom. We keep more things in it, small and large, than we do in the kitchen. Mrs. Smith knows how much easier her carefully planned kitchen makes life. Why not make things easier in the bedroom?

WOMAN:

But Mr. Wright, I must have a dressing table.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	R + P	21.1

-16-

WRIGHT: You'll have a dressing table such as you never dreamed of. Triple mirror, lights as efficient as those on an actress' makeup shelf. A washable compartment to hold all your cosmetics. Drawers where all your accessories will be neatly filed and quickly found - for gloves, jewelry, and bags.

WOMAN: But won't this all take a lot of space?

WRIGHT: No, these new pieces will be less bulky than your present bureau, highboy, and dressing table, and will leave room for you to enlarge your closets. Each of you should have a large closet in which clothes will not muss, well-lighted, with racks for shoes, and hats, and shelves for luggage -- all as carefully planned as your icebox. Then each of you could have a costumer to swing from the wall or the back of the closet door, on which you could properly hang each article of clothing at night when you undress. You'll be amazed at what a difference all these things will make when you get up in the morning.

WOMAN: It really sounds very practical, Mr. Wright, but awfully much like the cold efficiency of an operating room.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	R + A	21.1

-17-

WRIGHT: Not at all. You've forgotten that it's also the industrial designer's business to make this furniture attractive by his use of proportion and texture. The pieces can be made of beautifully grained wood. Your walls can be softly colored, and you can hang on them some of these Victorian pictures if you want to keep them. Besides, modern textile mills offer materials for your carpet, Bedspread, and dapes, that make 18th century fabrics look like gods.

CARILL: The modern industrial designer is shaping our possessions to fit our modern life. Industrial design is still in a formative state. It's still on the make, so to speak, and hasn't been with us long enough to be really standard. It's been approved by Americans, has passed through its primary stage of experimentation, and been elected for an indefinitely long term. I believe that in the next few years industrial design will be lively and somewhat experimental, that it may even evolve a new culture of living. The morbid interest in Period Resurrection, the sentimental attachment to the outworn design habits of the past are at last dying out--and a good thing too.

(NONE)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	R + P	21.1

-18-

CAHILL:
(CONTD)

Americans will now have to learn for the first time to appreciate design for itself. We shall see an increasing interest in original design. With many artists turning, rightly, to the modern, we will see many new interpretations of what is modern. Some of these interpretations will be forced and Bizarre; some will be clumsy and crude; and much of it will have no permanent value. But the way is now clear for real talent to come to its full measure of expression. Modern should not be thought of as another decorative fad, which is what modernistic is. The true modern trend is toward simplicity -- both for practical reasons and for good taste.

MAH:

I suppose this is all because we live in the machine age.

CAHILL:

Exactly. In self-defense we must learn to accept the machine age and make it work for us by using scientific means to comfort, through efficiency in our daily living. In our surroundings we simplify living by true modern design. Only by acceptance of modern design as the out-growth of our so-called Machine Age, can we evolve a true design of our own.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	R + P	21.1

-19-

ANNOUNCER: You have been listening to "What's Art To Me?", a Columbia program under the auspices of the Museum of Modern Art in New York. Next week, at this same time you will hear a program about photography in America. If you enjoy the broadcasts in this series, we think you will also find interest in the Columbia series: So You Think You Know Music, broadcast every Sunday afternoon over many of these stations. This is the COLUMBIA.....BROADCASTING SYSTEM.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	R + P	21.1

COLUMBIA BROADCASTING SYSTEM

WHAT'S ART TO ME - Program #8

SATURDAY, DECEMBER 16, 1939

6:30 - 6:45 P.M.

GUE: (COLUMBIA BROADCASTING SYSTEM)
(.....30 seconds.....)

MAN: Hold it -- hold it -- he-o-o-o-l-ld it ...

ANNC'R: Sorry. Can't hold it. It's time to go on the air with this program.

MAN: Yes, I know. The program is ---

ANNC'R: What's Art To Me? -- produced by the Columbia Broadcasting System, under the auspices of the Museum of Modern Art in New York.

MAN: Of course -- and I've been saying -- "hold it -- hold it--" because I'm working in this program. I'm trying to take a photograph, and I'm not having much luck. I like good modern photography -- I get a genuine kick out of the fine photographs you see these days in books and magazines. But the secret of taking pictures like that baffles me. It can't be equipment, because I use one of the best cameras made. So, I can't help wondering about those photographers whose work you see reproduced and exhibited. What have they got, that the average person with a camera in his hands hasn't got? --

ANNC'R: Perhaps you mean -- what makes photography an art? Well, the man who tells us about things on this program is Holger Cahill, one of America's eminent writers on art. He is director of the government's Federal Art Project and he has figured prominently in the work of the Museum of Modern Art. Mr. Cahill ---

CAHILL: What makes photography an art? Well, perhaps the way to begin on that question is to investigate the successive steps whereby the artists of the camera learned what could be done with this new medium. The story begins a little more than a hundred years ago.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	R + P	21.1

- 2 -

in 1839, when the report spread through Paris that the French government was going to release to the public the details of a mysterious invention -- a miraculous new method of making pictures. The news caused great excitement -- crowds gathered in the streets outside the Institute of France -- there was heated discussion and controversy ...

VOICE: (A LITTLE SCARED) It's magic -- black magic. It should be forbidden -- it's even sacriligious --

VOICE: (POMPOUS .. DISMISSING IT) -- No -- this man Daguerre is an idle dreamer, that's all. This ridiculous process of his -- taking pictures, as he calls it -- is a harmless waste of time. Nothing will come of it.

WOMAN: But suppose Daguerre is right -- wouldn't it be wonderful?

VOICE: (WITH INTEREST) Yes, suppose his mechanical way of making pictures really works. If it isn't too difficult -- ordinary people like us -- you and I -- can have pictures of our wives and children and houses. We won't have to know how to draw, or be rich enough to hire portrait painters. (FADE) We can make our own pictures and portraits ourselves...

CAHILL: The invention did work. It had been perfected by two Frenchmen; Daguerre, from whose name we get the old word "daguerreotype" -- and his colleague, Niepce, who had died a little while before. The French government paid Daguerre a pension of \$800 a year for the right to permit free public use of the invention. And with the first announcement that the process was practical -- it swept into instant popularity. Here is what one observer of the public reaction wrote at the time:

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	R + P	21.1

- 3 -

- VOICE:** (READING) ... a few days later, opticians shops were crowded with amateurs panting for daguerreotype apparatus, and everywhere cameras were trained on buildings. Everyone wished to copy the view from his window, and he was lucky who at first trial got a silhouette of rooftops against the sky. He went into ecstasies over chimney tops, he counted again and again the roof tiles and chimney bricks -- he was astonished to see the very mortar between the bricks. (MORE) In a word, the technique was so new and seemed so marvelous that even the poorest proof gave him an indescribable joy ...
- CAHILL:** So we find at the outset that people didn't ask much from the camera. The sheer novelty of the photograph satisfied the first enthusiasts -- they were not very critical.
- MAN:** Sounds familiar. It reminds me of plenty of camera fans I know today.
- CAHILL:** Yes, but very soon shortcomings were discovered, and the camera was called on to do better. Here are the complaints of those first camera fans:
- VOICE:** It takes so long to get a picture -- half an hour exposure ---
- WOMAN:** Yes, and you can only take them in the bright sun out of doors ---
- SECOND V:** And there is only one of each picture. Wouldn't it be great if we could have dozens of copies, like lithographs or woodcuts ...
- CAHILL:** So inventors devised ways to cut down the time needed to make pictures -- to permit them to be made indoors -- and most important of all to make copies. A little earlier, an Englishman named

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	R + P	21.1

- 4 -

CAHILL (cont'd) Fox Talbott had made some experiments with the negative -- positive principle -- it was now applied to the camera, resulting in the discovery of the glass negative which made possible innumerable copies of any single photograph. With these advances and improvements, the camera swiftly became the accepted portrait medium of the civilized world and photography became a profession. In cities everywhere, commercial portrait galleries sprang up, and vied with one another in maintaining luxurious quarters as an attraction for sitters. Imagine being photographed in the Boston studio of the mid-nineteenth century, with a regal splendor described as follows -----

VOICE: (A LITTLE AFFECTED) The pianoforte, the music box, the singing bird, the elegant drapery, the struggling sunbeam peering through the stained glass doors, the statuary, engravings -- all, all seem to impress the visitor with the ideal of palace-like magnificence, and serve to soothe the troubled spirit, and calm the anxious brow, preparatory to the obtaining of a good picture....

CAHILL: Pictures for fun -- pictures for profit: -- and soon pictures for another motive -- for their significance, their meaning, to eyes conscious of the visual values of the world roundabout. The photographer-artist sometimes a conscious artist -- sometimes unaware of his bent and his gift -- seeks to register and record the life and scenes that arrest his interest and imagination. They do this under great handicaps -- the early equipment was laboriously cumbersome. The photographer in the field had to take his dark room along with him, and develop his plates on the spot without delay. Yet these pioneers of camera art lugged their apparatus through city streets, and countryside, even to the forbidding

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	R + P	21.1

- 5 -

mountaintops of the Rockies and the Alps -- and camera and darkroom were set up in the basket of a balloon for the first aerial photograph. But many of their photographs had remarkable insight and beauty. They disclosed the essential value of the camera - which is, realism .. and they made it eloquent. It was the era of the first great names of photography ...

VOICE: David Octavius Hill ---

VOICE: Marville ...

VOICE: LeSecq (LERSEK)

WOMAN'S V: Mrs. Cameron ...

VOICE: Nadar ... (NAR-DAR)

VOICE: Alexander Gardner ...

VOICE: Matthew Brady ...

CAHILL: Perhaps the most historic name is that of Matthew Brady, the photographer who followed the Union Armies in the Civil War, traveling with his equipment and dark room by horse and buggy. Brady did not make "pretty pictures". He set up his camera in the din of battle -- and he unflinchingly photographed the horrors of war -- the ruined battlefields -- the shattered bodies of the dead stretched in pitiful ranks. He caught the day-by-day life of the soldiers -- he showed them unshaven, unkempt, dull-eyed with the fatigue of battle. Nothing remained of false military glamour in his pictures -- Here are Brady's own words about his powerfully effective work ...

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	R + P	21.1

- 6 -

BRADY: The views were taken on the spot during the progress of hostilities... and represent grim-visaged war exactly as it appeared ...

CAHILL: Exactly as it appeared. That was where photography excelled. No one could deny these pictures -- shut out their statements. The photograph had to be believed. That's why news photographs have so powerful an appeal. A moment in time is caught and preserved ... "exactly as it appeared" ... However, for all the stirring work of Brady and the other pioneers of camera art, they were still confined to pictures without action. In the 1880's came the next great technical advance, the invention of the dry plate and film --- and on its heels came the possibilities of the action photograph. The camera gained a new mobility and freedom, unparalleled possibilities for revealing the actual world in all its aspects and movements. Photography became a fluid and sensitive medium for creative work -- for self expression -- and around 1900, the name of another American began to take a high place in the development of the new art ...

VOICE: Alfred Steiglitz ...

CAHILL: The wonderful work of Alfred Steiglitz made the American art world more aware than every before of the possibilities and value of photography. And we enter a brilliant new period in the art of the camera. The photographers became absorbed in form, design, composition. They used the camera to reveal the patterns of the world we live in -- the beauty of everyday scenes and things. And with the new mobility and speed of the camera, the modern photographers pursued the most interesting quarry of all -- humanity. They caught pictures of people unaware -- in fleeting

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	R + P	21.1

- 7 -

motions and attitudes and expressions -- in lights and places that were impossible before. With photography reaching millions of people through books and magazines, the camera became a great sociological tool -- and so, the early twentieth century produces still another important development in photography, strongly influenced by the work of another American

VOICE: Lewis Hine ...

CAHILL: Hine took his camera into slums and factories and showed under what conditions young children worked, and how the immigrants crowding into America were forced to live. Today modern photographers, carrying forward this theme, are making us aware of current social problems which democracy can solve. Another fruitful field for the modern camera artist is recording the appearance and history of our transient and changing world, so that people in the future may see what we and our world of the twentieth century actually looked like. The point of view of such photographers has been called documentary. Among the distinguished workers in this aspect of camera art is a young American woman -- Miss Berenice Abbott. Her photographs are not dressed up with trailing clouds, or dramatized with superficial tricks. Her work is "straight photography". In the midst of traffic, haste, vibration, crowds, Miss Abbott has gone about the city of New York, capturing the rate spirit and essence of the metropolis in her amazing book of photographs -- Changing New York. Her work was recently exhibited in the Museum of Modern Art, and she is our guest on our program tonight.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	R + P	21.1

- 8 -

CAHILL (cont'd) Miss Abbott, suppose you tell us -- what do you look for when you point your camera?

ABBOTT: Well, Mr. Cahill - it's been my experience that no matter where one turns -- there is abundant subject matter to illustrate the changing, rapidly vanishing America as it is today. Cities, towns, suburbs, country -- all reveal significant things about the world we live in. But that doesn't mean that everything and anything should be photographed. Many things about our life and world that we may want to convey are not suited to photography -- but would be better express in painting, perhaps in writing. The important thing is for the photographer to select those which are best expressed through the medium of the camera. A good photographer is selective.

CAHILL: And selectivity is a mark of the artist. Your own work shows us what you think are the things best adapted to photography, but for the benefit of those who haven't seen your work, suppose you try to describe those things in words.

ABBOTT: Concrete tangible things, Mr. Cahill. Real people as they act in life. The structures and objects with which, and amid which, we live. The texture and surfaces of materials: -- buildings of wood, stone, brick, steel, glass. Automobiles and battered trucks. The wear and tear of weather on the city's face. Perhaps this phrase can sum it up: -- the forms and shapes of our existence in the living world of our time.

CAHILL: Now, Miss Abbott -- as your photographs have demonstrated -- to register these things, and reveal their values, is more than a matter of clicking a button and getting a clear clean proof. Once

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	R + P	21.1

- 9 -

again, we need the artist as well as the craftsman.

ABBOTT: Well -- perhaps the artist comes into it most of all in this sense. There is a joy in visual awareness. You see things which have a stirring emotional impact -- and you have the opportunity to translate that into a real picture, for others to share. That means you must plan your picture so that it says what you want it to say. You arrange it to make sure it brings out what you feel is essential about the subject. To do that, you call upon composition and design.

CAHILL: In short, you don't just point the camera and shoot.

ABBOTT: No -- not if you want to use the camera as a creative medium. Then, everything the photographer knows, feels, has done -- everything the photographer is --- become integrated and is given expression in a good picture. That, for instance, is the real reason why you learn the technical side of photography -- the physics and optics and chemical emulsions. You need such technical skill to serve as a tool in your creative expression -- to help you convey the visual meaning which stirred you in the first place, and which you want to share with others. Incidentally, nothing trains the eye like this combination of the creative vision, and the scientific lens. A good photographer must see everything. He looks at a subject, but at the same time, he sees everything else in relation to that subject.

CAHILL: Well, Miss Abbott -- the art of the camera would seem to be a many sided experience. But to use a photographic term, where would you put the focus of the work of the modern photographer.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	R + P	21.1

- 10 -

ABBOTT: Why not put it on the personal vision behind the the camera lens? The good photographer must be a bit of a chemist, and a bit of a reporter, but there must be a big dash of aesthetics trown in. Pictures -- like life -- would be a pretty glum affair, without aesthetics, without creative expression. There's the heart of photography. And as it spreads to an ever vaster and wider audience in the modern world, we see the real use of the art of the camera. It's art in a new sense -- the sense of informing, edifying, giving delight and knowledge of the world we live in. Now, I feel that photography, after a hundred years, is only just beginning to show its real meaning, and do its real work, in the world.

CAHILL: Thank you, Miss Abbott.

CLOSING

ANNCR. You have been listening to "What's Art to Me", a program produced by the Columbia Broadcasting System, under the auspices of the Museum of Modern Art in New York, with Holger Cahill, one of America's eminent writers on art, as commentator. Next week at this same time, you will hear a program about "Modern Housing". If you enjoy these broadcasts, we think you will also find interest in the Columbia series, "So You Think You Know Music", heard every Sunday afternoon over many of these stations ...

This is the COLUMBIA.....BROADCASTING SYSTEM

(Fade theme 20 seconds)

WABC....NEW YORK

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	R + P	21.1

COLUMBIA BROADCASTING SYSTEM

WHAT'S ART TO ME PROGRAM #9

SATURDAY, DECEMBER 23, 1939
8:30 - 8:45 PM EST

CUE: (COLUMBIA BROADCASTING SYSTEM)
(.....30 seconds.....)

ANNCR: The Columbia Broadcasting System presents --

VOICE: "What's Art To Me?"

ANNCR: ---- the ninth of a series of programs broadcast
each Saturday at this time, in co-operation with
the Museum of Modern Art in New York City.
Tonight's program --

SOUND: MAN AND WOMAN ARGUING OFF MIKE, LOW FIRST, THEN LOUDER.

ANNCR: Tonight's program, I say, is on the subject of --

SOUND: ARGUMENT NEARER, MORE INTELLIGIBLE

ANNCR: Just a moment, ladies and gentlemen, there seems
to be some kind of argument going on here. Let's
see what it is before we try to resume our program.

HELEN: I can't help it, George, I will not live in the city.
We'll live in the country or we won't get married
at all.

GEORGE: What have you got against the city?

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	R + P	21.1

HELEN: What have you got against the country?

GEORGE: Nothing at all, Helen. I'd love to live in the country -- but it isn't practical, when I'm working in the city.

HELEN: Why not?

GEORGE: It's too far, for one thing.

HELEN: Westchester isn't far, or East Orange, or Astoria.

GEORGE: Do you call that country? It's just the suburbs the worst kind of standardized - And how about my job? Would you like to spend an hour on the train every morning, going to work, and other hour every night coming back? Two hours a day, ten hours a week, five hundred hours a year just going to-and-from work!

HELEN: I know it would be hard on you, George, but think of the advantages.

GEORGE: You think of them. I'm thinking of the commuting.

HELEN: But look at the thousands of men who do it?

GEORGE: If you can't see it my way, Helen, look at it this way. How would you like your bedroom, where you sleep, and your kitchen, where you work, to be twenty miles apart? So that when you wanted to go to the kitchen from the bedroom you'd have to travel a distance of twenty miles!

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	R + P	21.1

-3-

HELEN: Now, George, that's awfully far-fetched.

GEORGE: No more far-fetched than your calling the suburbs "country". A little plot of ground fifty feet by a hundred - if we're lucky.

HELEN: Then what are we going to do? You want the city, I want the country. What can we do?

ANNOUNCER: The answer to your problem, Helen and George, may be found in the subject of our program tonight, which I tried to announce before. I say "may be found," because we can't promise anything too definite by way of solution. We're going to talk about Modern Housing, or "The Expanded Dwelling." or maybe we just ought to call it "Community Planning." Here is Mr. Holger Cahill, eminent writer on art and Director of the Government's W.P.A. Art Program. Mr. Cahill, this young couple are planning to get married very shortly, and they can't make up their minds whether they want to live in the country or in the city. Or that is, they've made up their minds, but they don't agree. I'm sure you have some very practical answers to their questions.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	R + P	21.1

-4-

CAHILL: I hope so, for Heaven knows modern housing is one of the most pressing problems in present-day living. And since correct housing will solve the paradox of crowding and distance, let's define modern housing, for the sake of convenience, as the re-arranging of civilized existence.

GEORGE: That sounds like good sense, Mr. Cahill, but what is this business about the expanded dwelling?

CAHILL: Well, a few moments ago you yourself were talking about travelling twenty miles from the bedroom to the kitchen, and that reminded me of some people I know in California. They work in San Francisco, but when they want to go to bed they have to go all the way over to Berkeley or Alameda, where they live. For that reason, out there Berkeley and Alameda are called "the bedrooms of San Francisco."

GEORGE: That sounds like Scarsdale or East Orange, where Helen wants to live - the bedrooms of New York.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	R + P	21.1

-5-

CAHILL: It is like that, for the same problem exists all over the country, wherever there are big cities. With correct housing, and properly planned communities, all this wear-and-tear of commuting could be eliminated. The city is ugly living, Helen says; the suburb is inconvenient living, you say; but with the convenience and economy of combined living, we could all live comfortably and happily.

HELEN: But can this be done, Mr. Cahill, or is it just a lovely theory for the future?

CAHILL: It not only can be done, Helen, but it will be done and is being done more and more all the time though still on a very tentative scale. Modern living tends more and more toward a co-operative system, a connected design of life. People settle and make their homes where they can make a living, and modern housing must take that into consideration, must be a part of a plan.

GEORGE: Where, exactly, can room be found for such projects - in the city, I mean.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	R + P	21.1

-6-

CAHILL: In every large city today there are whole sections that have fallen into disuse and decay - old business districts and old residential sections that are outmoded. Also there are many slum sections that ought to be demolished even if nothing were put up in their place. Now, why not raze these sections and re-build on their site new modern housing units, capable of accomodating many people in a spacious comfortable way, in modern designed apartments with plenty of light and air, with recreational grounds for children and proper living conditions for all.

GEORGE: Wait a minute, Mr. Cahill. Hasn't this already been dom in several different places in New York. There's the Turtle Bay section on the upper East Side, which includes a whole block bounded by 48th and 49th streets on two sides, and by 2nd and 3rd avenues on the other sides.

HELEN: And there are a couple of places like that downtown, in the Village. Bleecker Street has one, I believe, and there's another between Sullivan Street and MacDougal.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	R + P	21.1

-7-

CAHILL:

That's true, but there's a vast difference between this sort of thing and housing, properly speaking. In these places you speak of, a group of people -- say, thirty or forty or more - got together and bought up a whole block of run-down tenement buildings. Each building is owned individually, and each was remodelled into private apartments or into a whole private house. The backyards that occupied the middle of the block were cleared up, thrown together into one big common backyard or small park, with walks and fountains and lawns and places for the children to play. But the difference here is that these places can only be rented to people of means. They are not for the low-rent incomes. I believe the rents are something like from seventy-five to ninety, and up, so that the man with a thirty-dollar a week salary is naturally excluded.

HELEN:

You say that is "housing, properly speaking." What is housing, then, Mr. Cahill?

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	R + P	21.1

-8-

CAHILL: By the word "housing" we generally mean "low-rent housing", or group-building for the poor. There are over a hundred such projects already in existence in the United States. Low-rental housing is subsidized by the government for people of low incomes. These groups include vast settlements of apartment houses of from two-and-a-half rooms to six, some of these developments housing as many as forty-thousand people, with rents averaging about five dollars and a half per room. These buildings represent the first step in the planned community. They are usually set in a park, traffic-streets are avoided inside the group of buildings, they have nursery school, laundries, playgrounds, and some of them even have a community swimming pool. They are rented to people whose income is not greater than five times the rental. Thus if your apartment is one of these groups costs twenty dollars a month, you can't be making more money than a hundred a month.

GEORGE: Well, that let's me out, as I'm making fifty a week. So what about people in my class, Mr. Cahill? There seems to be nothing for the in-between fellow like me. Can't this kind of housing project be accomplished for the man of small, but not-too-small income?

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	R + P	21.1

-9-

CAHILL: Let's ask Mr. Howe that question, and see what he has to say on the subject. Mr. George Howe, our guest tonight, is one of the country's outstanding designers of modern buildings, and community planning is a subject he's very much interested in. Mr. Howe, what about the fellow with fifty a week, who can't afford to live in places like Turtle Bay and isn't allowed to live in the low-income housing groups? Can't something be done for him?

HOWE: Certainly it can be done, Mr. Cahill, and it will be done as soon as builders are willing to consider something else besides quick profits. No country is better able to provide homes for all, than ours, because we have all the necessary resources ready to hand. What are houses and cities made of. To speak in the simplest terms, they're made of land, labor, and materials.

CAHILL: All right, we have plenty of land, thousands of highly skilled workers (many of them already needing employment,) and tons and tons of materials ready for production. What then?

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	R + P	21.1

-10-

HOWE: Next we must ask ourselves: What are houses and cities made for? Well, naturally their real purpose ought to be for human protection, convenience, comfort, health, and pleasure. They must provide opportunity for privacy, and at the same time for social intercourse. And not least of all, they must be satisfactory to the eye and the other senses, both in details and as a whole.

HELEN: That's a swell idea, isn't it, George?

GEORGE: Mr. Howe, and I don't mean to be cynical, but certainly Big Business isn't willing to plan for use instead of profit?

HOWE: They will in the long run, if enough people insist on better living environment. In Europe there are already several million modern dwellings built in planned communities by non-profit, non-competitive enterprise, and built for the low-rent income too. Housing has become a "public utility," and the plan of design, construction, and administration is the complete neighborhood, equipped from the start with all the facilities for a well-rounded social life.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	R + P	21.1

-11-

HOWE:
(CONT'D)

In Republican Pre-Nazi Germany for instance -- that is, the Germany before Hitler -- Germany gave low-cost public housing to twelve million of its inhabitants, or one-fifth of the country's population. That's what is meant by good modern housing, but it shouldn't stop there. Community planning should also take care of the middle-class buy, like yourself.

GEORGE:

What did you mean, Mr. Howe, when you say, "built as a complete neighborhood?"

HOWE:

Well, that's our idea of housing as the expanded dwelling. The house is part of the neighborhood and the neighborhood is part of the city. In the properly planned community it should be all one. Housing not only means your actual abode, the rooms you live in, but it also means and should include the whole planned group, from the house to the garage to the open road itself, so that your front door, wherever it is, should be the gateway to the parkway and the country.

CABILL:

I'm glad you brought that up, Helen, for there are many people who do not acknowledge that the necessity exists. (CONTINUED)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	R + P	21.1

-12-

CAHILL:
(CONT'D)

Why does civilized existence need to be re-arranged? Reaching a common understand of this problem is necessary, it seems to me, before co-operative effort can be successful. Can you help us out, Mr. Howe.

HOWE:

Well, it used to be that a community had to be re-built every hundred years. Now it has to be re-built every thirty years. That's because times change so fast and ways of living change so fast that we can't foresee how we will be living much beyond twenty-five or thirty years hence. If we knew, we could build accordingly, and permanently. There are as many answers to your questions, Mr. Cahill, as there are communities and subdivisions of communities in the country, in the city, and in the suburbs. These communities are not only related to each other - but are all actually part of one system. Every so often the system has to be re-built, because men change their ways of life. This has been going on since the beginning of history, and what is happening with us today - such as finding the need for new communities and new plans of living -- is nothing new. The basic needs for comfortable living still hold good. (CONTINUED)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	R + P	21.1

HOWE:
(CONT'D)

Originally what man wanted was water, woodland, work, a place of worship, and a wagon road; and that's still really all he needs today. But the effective and efficient community cannot be built around these needs without a plan. There is no sense in the present chaotic mess of individual effort. Houses in the city should be properly proportioned to the space they are going to serve, so that we can all have the beauty -- in parks and gardens -- of the suburbs. The land that brings high rent should be able to carry the land that brings low rent. People should pool their land and get back shares in the corporation, the way they do in France; thus there would be places for rich and poor alike, in a community that is a single financial undertaking. The co-operative use of land is even more important than the co-operative process of living. This can best be achieved, it seems to me, by the government co-operating with private initiative, and exercising its authority for the common good. The planned community with proper housing for all, will only be achieved when the will of the people bring it about.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	R + P	21.1

-14-

(CLOSING ANNOUNCEMENT)

ANNOUNCER:

You have been listening to the ninth in a series of programs entitled "What's Art To Me" presented each Saturday at this time in co-operation with the Museum of Art in New York City. Today's program was on the subject of "Housing, and the Planned Community, and the guest speaker was Mr. George Howe of Philadelphia, one of America's outstanding architects of modern buildings. - Next week at this time you will hear a program on the subject, "The Artist In America," and the guest will be Mr. George Biddle, well-known American artist and Mural-painter. If you enjoy this program you might also be interested in hearing Columbia's weekly program on Music called "So You Think You Know Music!" heard each Sunday afternoon at 2:30 P.M. Eastern Standard Time --

This is the COLUMBIA BROADCASTING SYSTEM

-fade theme 20 seconds-

WABC .. NEW YORK

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	R + P	21.1

COLUMBIA BROADCASTING SYSTEM

WHAT'S ART TO ME - PROGRAM NO. 12

SATURDAY, JANUARY 13th, 1940
6:30-8:45 PM, EST

CUE: (COLUMBIA BROADCASTING SYSTEM)
(..... 30 seconds)

ANNCR: The Columbia Broadcasting System presents --

VOICE: "What's Art To Me?"

ANNCR: A program presented each Saturday at this time in co-operation with the
Museum of Modern Art in New York City. Today's broadcast is called:

"What Makes the Movies Tick", and we begin with a scene on West 53rd Street,
New York. A middle-aged couple hesitates outside the revolving doors of
the Museum of Modern. The man goes closer and peers inside at the cool
walls. His wife beckons him away. They retreat to the street curb and
whisper together. Then they take courage and go in.

(FADE IN NOISE OF PEOPLE, WOMEN'S VOICES ANSWERING INQUIRIES)

YOUNG WOMAN: No, the Italian Masters Exhibition opens late in January.

MAN: Thank you.

ANOTHER YOUNG WOMAN: The Auditorium is down the staircase on your left ...

1ST YOUNG WOMAN: May I help you sir?

MR. MIDDLETON: Pardon me, but -- is there a Museum connected with this building?

YOUNG WOMAN: Why, this is the Museum.

ANNOUNCER: This scene is no piece of fiction. It actually happened. And it's a natural
question from anybody who knows what a Museum usually looks like. But the
Museum of Modern Art was designed to help every sort of visitor to New York

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	R + P	21.1

(2)

enjoy the best that our century has done in painting; photography; building, industrial design; and the movies. Take the man who just put that question.

Mr. MIDDLETON: Yes, take me, for example. I'm 42. My wife is 36.

Mrs. M. In March, that is.

MR. M. That's right, too. We live in Western Pennsylvania just above the Susquehanna Valley. I am employed in the shirt manufacturing business. I earn eleven hundred and thirty dollars a year.

MRS. M. Eleven hundred and thirty three, John.

MR. M. Yeah, 1133. The three dollars goes for my fishing license. I fish mostly in the Spring.

ANNCR: What interested you in the Museum of Modern Art?

MR. M. Well, the thing is this: my wife's crazy about the movies. We go a lot in the winter. When I had my vacation, we thought we'd take a look at this Museum we'd heard about. We couldn't quite figure what the movies had to do with a museum. Sounds sort of - well, too good to be true. Anyway, what is a Film Library?

ANNCR: What was the last movie you saw?

MRS. M. Mr. Smith Goes to Washington.

ANNCR: How would you like to see it again sometime -- say in 1955?

MR. M. I guess that'll be impossible.

ANNCR: On the contrary, that's what the Film Library tries to do. They have collected movies of every country and every decade since the movies were invented. They have the first strips of film that Edison played around with. And they have

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	R + P	21.1

(3)

"It Happened One Night". You can see Queen Victoria's funeral, as well as the war in China.

Mr. M. Well, now, there's a side of the movies that I'd like to know much more about, but I'll bet a Museum wouldn't be interested.

ANNCR: What would that be?

MRS. M. Oh, don't mind him, Mr. Frank, he's always worrying himself silly about tricks.

MR. M. No, it's not tricks. I want to know where I am with movies. What makes rainstorms? How do they film wrecks at sea? Well, how do they do it? What makes the movies tick?

ANNCR: Mr. Middleton, I think we have the very man for you. He was European technical supervisor, for many years, for Fox. And a sound recording manager for United Artists here. Mr. and Mrs. Middleton — Mr. Ted Lawrence.

MR. & MRS. MIDDLETON: 1. How do you do, Mr. Lawrence.
2. Glad to know you, I'm sure.

LAWRENCE: Mrs. Middleton .. Mr. Middleton. What's the first thing you'd like to know?

~~XXXXXXXXXX~~
MR. M. // // // //
LAWRENCE: Let's see. I don't understand how a movie actor can be in a movie about the South Seas and then the following week get up to Alaska in time to make a movie about the north-west?

LAWRENCE: That's an easy one. The answer is he doesn't ever go there. A movie like Captains Courageous or Hurricane is made without a single actor ever leaving the studio lot.

MRS. M. But you could see Jon Hall and Dorothy Lamour walking on the sand in front of real tropical foliage.

LAWRENCE: "In front of" is right. What she was walking in front of was not a South Sea island but a projected movie of one.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	R + P	21.1

(4)

MR. M. How? ... be surprised how often the sound is real when the picture is faked.

LAWRENCE: Let's go back a little. In the early days, the movie people could make movies about only a few parts of the world, because it was very expensive to have to take the actors and the whole working crew off to Brazil or the South Seas or wherever it happened to be. They got around this by choosing Hollywood as the movie capital because Hollywood was in easy reach of so many different types of natural scenery.

When you see a movie supposedly about Yorkshire or the South of France or the Alps or Spain or Persia, you can be pretty sure that you're not more than a hundred miles from the coast of Southern California. But then they discovered a much better system, which we call "background projection". They sent out newsreel men to shoot the actual scenery of countries all over the world. All right, these newsreel men send back all sorts of shots of Hawaii, say. In Hollywood Jon Hall and Dorothy Lamour act against a translucent screen, behind which is a very brilliant projector. When they start filming the action, they project on to that screen from behind the scenes the newsreel men made. The result is you think you are seeing Dorothy Lamour in Hawaii, or wherever it was.

MRS. M. How about scenes like Clark Gable in Test Pilot and Too Hot To Handle. You mean they don't really have to photograph it in an airplane?

LAWRENCE: If Clark Gable likes flying, that's his own affair. There's absolutely no need for him ever to go inside a cockpit to make a movie like Test Pilot. When you see him in a cockpit, that's probably a little cage which is made to sway mechanically, maybe about three feet from the ground. But back of him, shoring on that translucent screen, are perfectly genuine shots of a moving landscape or clouds. Notice, it's the clouds that move, not Gable, but you'd never guess that when you see them together.

How about the sounds, like tribal dances, rain, tropical storms and so on.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	R + P	21.1

(5)

LAWRENCE: They're real enough but are practically never recorded at the time. Fact, you'd be surprised how often the sound is real when the picture is faked.

MR. M. Like what?

LAWRENCE: Well, for instance, Hollywood has an awful lot of climate.

MR. M. I heard.

LAWRENCE: But they don't have snow. So they have to make it

MRS. M. My goodness!

LAWRENCE: They pile the streets and sidewalks with borax and natural salts of one kind and another. And to record a man walking through snow — the sound engineer uses a pack of corn starch wrapped in ordinary tire tape .. Like this ...

(PATTING CHEST FOR MUFFLED FOOTSTEPS)

MR. M. You say that rain is the right sound but not real rain. Why not?

LAWRENCE: Well, you see, so many outdoor scenes are played indoors that, for instance, rain is made by overhead sprinklers, but the sound you hear is probably a strip of film recorded some other time in an actual rainstorm. (RAIN EFFECT IN AND OUT) There's an awful lot of that done by sound crews working on their own time. Every studio has accumulated a huge library of sound track of things like rain and thunder and birds and bullfrogs. (BIRD EFFECT IN AND OUT) Most of the bird sounds for instance are short loops of 3 minute films. They go round and round but the series of sounds is long enough for you not to notice the repetition.

MR. M.

Does the natural sound always record the way it sounds in real life?

LAWRENCE: No, it does not. Neither does the picture — it would be impossible to shoot outdoor

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	R + P	21.1

(6)

... do you have a little more respect for my curiosity?
night scenes at night. You've seen the Lone Ranger riding through a pass on a moonlight night. That's shot on infra-red film, at any time of the day when the sun is brilliant and the sky is blue. Then take scenes that call for mist. If you could see them shooting it, you'd see a couple of stagehands just off the scene using something that looks like a combination blowtorch and atomiser. They are busy pumping oil up into the air and it naturally drifts across the scene.

MR. M. And the sounds?

LAWRENCE: Well, I'll give you a few examples. In one of the early slapstick comedies they were synchronising for sound. They had to do a runaway junk wagon going over cobblestones. They used a child's toy engine and ran it back and forth over a washboard. Another time we had to show a scene on the deck of an ocean liner, with a conversation going on just over the engine room.

MR. M. How do you get those effects? All those sounds that make it seem as if the actors are really on a ship?

LAWRENCE: Well with Fred's help I'll try to show you how it's done. Suppose we have a scene in which the actors are standing on deck leaning against the ship's rail. The first sound of which we become aware is the deep throb of the engines like this.

(SOUND)

LAWRENCE: Tell me, when you go away from home, is there anybody you leave in charge. Now, we begin to notice other harbor sounds ...

(SOUND)

The wind freshens up a bit.

(SOUND)

A tug puffs by.

(SOUND)

And now the liner is ready to sail. (SOUND - TOOT-TOOT)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	R + P	21.1

(7)

MR. M. Now, Mrs. M. ... do you have a little more respect for my curiosity?

MRS. M. I think it's mighty clever but I don't know that I'm convinced it makes much difference to the way I enjoy the movies. After all, a technician can't give your favorite movie stars much that they haven't got already.

LAWRENCE: You don't think so? Let me show you something that doesn't occur to one person in ten -- when they're seeing a movie. Suppose the scene portrays a house on fire

MR. M. A house on fire?

LAWRENCE: An actor can set his face off to show his reactions to such a scene, but he couldn't make the fire seem real without a little help from Fred over there rustling straw between his fingers.

MR. M. Straw?

LAWRENCE: That's the usual thing?

MRS. M. Well, I'm quite sure you'd never make me believe my house was on fire unless I saw it with my own eyes.

LAWRENCE: I'd like to take you up on that, Mrs. Middleton.

MRS. M. How?

LAWRENCE: Tell me, when you go away from home, is there anybody you leave in charge.

MRS. M. Well, there's Nellie -- she comes to clean in the afternoon and cooks Mr. Middleton's supper when I'm not there.

LAWRENCE: All right. Mr. Middleton, would you like to step over to another microphone for a moment. Now, Mrs. Middleton, if you'd be good enough to sit in this corner. And just sit there and keep your eyes shut. We'll see what we can do to get your house ablaze. All right.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	R + P	21.1

(8)

MRS. M. All right.

LAWRENCE: Now, Mr. Middleton, just act as if you were settling down to read or play the radio after supper. Miss Morrow, will you play Nellie. Just cook up any dialogue that comes into your head. Okay. What's the house look like, Mr. Middleton?

MR. M. Oh - it's a small frame house standing about thirty yards back from the road in a small town in Western Pennsylvania.

(MUSIC)

Back of the house is a long hill covered with a stand of young pine. I guess I'm sitting in the living room and Nellie's drying dishes in the kitchen ... Nellie?

NELLIE: Yes, Mr. Middleton.

MR. M. Would you take this coffee away now.

NELLIE: All righty, sure you wouldn't want another helping of pie.

MIDDLETON: No thanks Nellie -- do you smell smoke?

NELLIE: I sort of thought I did. I hope it isn't that kindling John brought in. I told him he was leaving it too close to the stove. When you've got a coal stove you have to be care --

MR. M. Wait a minute. There is a fire in the kitchen -- Nellie half the kitchen's on fire. Call the fire department quickly.

NELLIE: (OFF MIKE) Yes sir -- Oh Dear.

MR. M. I can't get into the kitchen. If the fire should reach that can of cleaning fluid we'll have an explosion. Tell them to hurry .. Nellie .. tell them to hurry. The whole kitchen's ablaze -- it's reached the gasoline!

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	R + P	21.1

(9)

MRS. M. (COMES IN EXCITED FROM NEXT ROOM) Stop,
(SOUND STOPS ABRUPTLY, EXCEPT FRED GOES ON QUIETLY RUSTLING STRAW)
Stop ...

LAWRENCE: Okay, kill the sound, boys.
(FRED STOPS CRACKLES)

MRS. M. Oh, John, are you all right? I was scared stiff ...

MR. M. Take it easy now ... It was all done on a sound track.

LAWRENCE: Now, Mrs. Middleton, you know what makes the movies tick ...

MRS. M. My, I'll say ..
(ORCHESTRA IN TO END)

ANNCR: You have been listening to a program called, "What'Makes the Movies Tick", the
twelfth broadcast in a series, being presented each Saturday at this time in
co-operation with the Museum of Modern Art in New York City. Next Saturday,
January 20th, the thirteenth and last broadcast in this series will be given,
when we present a program entitled, "The Adventure of Modern Art".
This is the COLUMBIA ... BROADCASTING SYSTEM.

- fade theme 20 seconds -

WABC NEW YORK